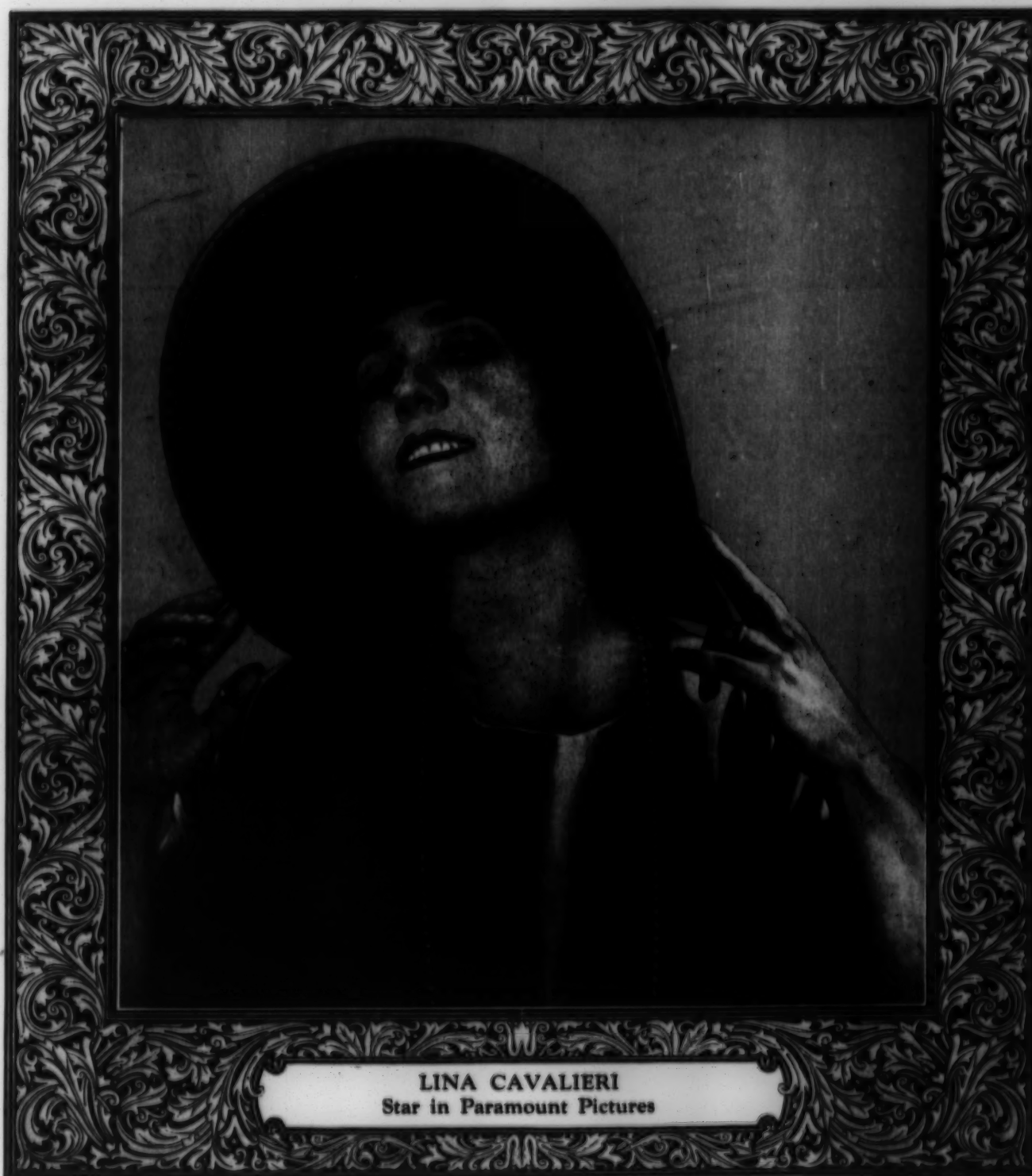


DRAMATIC MIRROR

OF MOTION PICTURES



LINA CAVALIERI
Star in Paramount Pictures

RUSSIA NEEDS AMERICAN FILM—MME. BOTCHKAROVA

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Mayor reads
this →



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NEW YORK



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HAYAKAWA

MOTION
PICTURE
NEWS
BOX OFFICE
REPORTS

HAVE GIVEN CONSISTENT WEEKLY EVIDENCE IN EXHIBITORS' OWN WORDS OF **SESSUE HAYAKAWA'S** TREMENDOUS FOLLOWING. AT THE HEAD OF HIS OWN COMPANY HE IS NOW COMPLETING HIS FIRST INDEPENDENT PRODUCTION - WATCH FOR IT. THE CAST INCLUDES SUCH PLAYERS AS **MARIN SAIS, MARY ANDERSON, TSURI AOKI** AND **HOWARD DAVIES**. THE TITLE WILL BE A KNOCKOUT. THE STORY A PERFECT BLEND OF TENSE THRILLING ACTION AND CONTINUAL HEART INTEREST SUSPENSE.

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RUSSIA NEEDS AMERICAN FILMS QUICKLY

"A MUSEMENT enterprises in Russia are doing a remarkable business." Such is the information which Madame Botchkarova, Commander of the Russian women's famous Battalion of Death, conveyed to a MIRROR representative through her interpreter, Harold J. Robbins of the English Consular Service, at the Prince George Hotel, where the fighting woman is stopping while on her way to permanent residence in England.

"It is difficult for you Americans to realize that such a condition can exist in a country rife with chaos and disturbance. However, it is true. The theaters of both kinds, motion picture and legitimate, are crowded nightly throughout the western part of Russia. There are ten or twelve film companies now making pictures, working to the limit of their resources, and they cannot in any way make enough to meet the demand.

"When I left Russia we were getting some film productions from the Nordisk Company in Copenhagen. These were generally liked and their principal leading man, Harrison, has become immensely popular. One of the most recent successful American films was the serial 'The Black Box.' Each episode attracted an overcrowded house everywhere. Chaplin is also enormously successful and Max Linder has a wide vogue."

MADAME BOTCHKAROVA emphasized the great call for motion picture and theatrical entertainment in Russia.

"There is assuredly a great opportunity for American producers and the American Government to send film to Russia which will not only prove entertaining but which will show the war activities of the United States and the training of your great army and navy.

"Through German propaganda the greater portion of the Russian people does not believe that America is in the war seriously. Germans by means of their writings, their lectures, their remarks here and there, have impressed practically all of the peasants that the United States is bluffing. The peasants have held this belief for some time and will continue to hold it until something drastic is done."

SHE declared that American films dispatched immediately to Russia would have a counteracting effect upon German propaganda and do more to convince the people of America's sincerity than any other instrument.

"The more pictures of troops and sailors that can be

Battalion of Death Leader Tells of Prosperity of Pictures in Her Country and of Necessity for American Films to Fight German Propaganda

shown in Russia," she said, "the less liable the people are to believe the reports circulated about 'America's bluff.' People can read what your country is doing, as plenty of printed matter is being

spread about the country, but the people remain skeptical. By bringing them direct evidence through the medium of motion pictures conviction can take the place of doubt."

She said that Russian film manufacturers are attempting to effect better circulation of film.

"They have organized a system whereby the reels are taken to the various places on the circuits by special messengers. Each company entrusts its product to the same man, who takes it to the next town, and so on. There undoubtedly would be some trouble and expense entailed by American manufacturers in arranging to have their films delivered by these men.

"But the good it would do in nullifying German propaganda would be worth it."

THE Battalion of Death leader was asked in what other fields American films might be effective in helping Russia onward and upward.

"Educational films along agricultural lines," she replied, "particularly films showing the methods of intensive farming, of which the peasants know little or nothing. These pictures, of course, would prove worthless if shown in the large cities, but their effect in the farming districts would be beyond measure.

"By no means, however, should pictures be sent that would lay stress upon the democracy under which you are governed," she warned.

"The Russian people resent anything that has the appearance of outside influence. I do not think they would accept any advice as to government coming from a foreign country. If it could be done subtly, as is the German propaganda, so that they would not realize that they were being instructed, the effort might be worth while, but out and out advice would be considered effrontery. The Russians want to work out their own salvation.

"IF America is going to do anything for Russia in film education she had better start soon," said the Russian woman soldier, anxiously. "You should begin the organization of a delivery system—before the Germans flood the country with their films. The motion picture industry is being organized on a really tremendous scale in Germany, but the United States, which leads the world in the character and scope of its film productions, should have little difficulty in getting ahead of Germany in Russia.

"But there is no time to lose."

DRAMATIC MIRROR

OF MOTION PICTURES
AND THE STAGE

FOUNDED 1879

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THE MIRROR

LOUIS R. REID, Managing Editor

Tribute of the Government to the Amusement Profession of the Nation

IN EXCEPTING "actual performers" in theatrical performances from the "work or fight" order the Government pays the theatrical profession a deserved tribute. The public will not lose sight of the fact that a very considerable percentage of the profession is in active service on the other side as well as in the cantonments of this country. The exceptions apply to those who are engaged in the various lines of theatrical work, some of whom may yet be called to Government service.

The amendment developed by Provost Marshal General CROWDER is not as explicit as it might be, but the intent is there and without doubt it covers every branch of the profession.

That the United States Government has a full appreciation of the work of the amusement profession is shown in the concession which it makes in choosing the screen as its most convincing agency. The Government does this in adopting the film for the purpose of giving correct information on the war. No matter how trenchant may be the pen of the war correspondent, it can never compete with the camera. The latter makes no mistakes. It makes no excuses. It cannot overdo nor obscure. The Government's film of "Pershing's Crusaders," now being shown in the theaters is an example of the Government's interest and intention. In its production of pictures the Government is not a competitor of the industry. It is a hand-to-hand and shoulder-to-shoulder ally.

Shaw Confesses Interest in Motion Pictures

SCORE another victory for motion pictures. GEORGE BERNARD SHAW has confessed to an interest in them. Opponents of the films undoubtedly will see in this step just another indication of the perverse humor of the Irish dramatist, but SHAW takes a great interest in plays too, especially if they happen to be products of his own pen.

One by one the undisputed "highbrows" of the world are developing an appreciation of the scope and artistic potentialities of motion pictures. The paths explored by NICHOLAS VACHEL LINDSAY, the poet, and the late HUGO MUNSTERBERG, the psychologist, are found to be entertaining and interesting to men and women who demand variety in life.

The triumph of matter over mind, as in the case of SHAW, is an event of great pride to the picture industry. It indicates that the field cannot be composed wholly of indifferent and dishonest producers—as is often claimed by hasty critics—and appeal at the same time to men of true artistic sense and discrimination.

What the Stage Should Give the Public to Relieve it of War Depression

ISRAEL ZANGWILL, in an article, "After the Play, The Theater Slump," in *The New Republic* of a recent date, comes to the conclusion that never was the theater more necessary than now. He reaches this decision after a hurried review of conditions created in London theaters by the war, including the seething that is just now disturbing Ireland. Conscription has already robbed the stage of some of its idols. And the question by a famous actor-manager, after a glance at the conditions named by Mr. ZANGWILL, "Will there be a theater at all?" is offset by a question asked by others, "Should there be a theater at all?"

Mr. ZANGWILL is on the right track in saying that even the more frivolous forms of entertainment, provided they are not filth, have their legitimate place in the stress of war.

The finale of Mr. ZANGWILL is apropos to present conditions: "When one's fellow men are enduring unprecedented strain and sorrow, a writer or actor may well feel privileged if he can amuse them into a momentary forgetfulness." Such has been the theme of THE MIRROR as the war weight has become heavier—to amuse the public in its hour of depression.

Goldfish's Suggestion of Nationalization of Film Review Through Medium of National Board of Review Will Be Heartily Endorsed

IN PROTESTING against a proposal made at the biennial meetings of the General Federation of Women's Clubs in Hot Springs, Ark., to extend motion picture censorship across the country through the medium of individual censor boards for each State, SAMUEL GOLDFISH will have the endorsement of the majority of the producers. If the effort of the Federation is successful the value of the National Board of Review will be minimized if not entirely destroyed.

As Mr. GOLDFISH truly points out, the National Board of Review, composed of sincere men and women who give their time and labor to the work of passing upon pictures, has elevated the tone of motion pictures and been the chief support of those producers who aim to make clean pictures.

Since there is today in the United States a notable tendency to centralize authority, Mr. GOLDFISH urges the nationalization of motion picture inspection through the National Board. Such a step would accomplish more for harmony and honesty in judgment of film productions than any other movement that could be suggested.

WILSON MAY SETTLE COMPLAINT

Actors Hope Government Will Take Up Contract Matter

Members of the Actors' Equity Association believe that their complaint against a majority of theatrical managers in this city will be settled by President Wilson. George Creel, however, is the man who will pass upon the case. If report is correct President Wilson has turned the matter over to Mr. Creel and this would indicate that the latter's opinion will be final.

The A. E. A. asks that the managers complained of give the actors the treatment called for in the contract between the A. E. A. and the managers last October. At a meeting of the A. E. A. at the Hotel Astor, May 27, Frank Mills said the appeal to the President was made on the grounds that actors are doing their bit in many ways and naturally expect reciprocal action from the Government, also that the Government has recognized the merit of the A. E. A. contract by using it in engaging players to entertain the soldiers at cantonment theaters.

Referring to the action of Francis Wilson in asking President Wilson to interfere in the matter of actors' contracts with managers, Marc Klaw, president of the United Managers' Protective Association, had this to say:

"I have read Francis Wilson's letter to the President. Its tone is uncalled for, and I regret that the President should be burdened with complaints of this character. No member of the Actors' Equity Association, I am sure, will accuse me of being inimical to its interest, as I presided at all conferences which led to the adoption of the Actors' Equity Contract, and was distinctly favorable to it in its present shape. The managers' association could not bind its individual members to the adoption of that contract, but inasmuch as they asked all to adopt it, and the contract itself provides for the course to be pursued in the event of any violation of it, I cannot see any ground for this appeal to the President of the United States. Mr. Wilson evidently claims jurisdiction in that forum because some of the companies playing in the cantonment theaters are working under the Actors' Equity Contract. While I was in charge of the Military Entertainment Service I used that contract."

EDITH ELLIS' PLAN

To Present Company in Tabloid Plays in Chicago

Edith Ellis has completed plans for the establishment of a resident company of players in the Great Northern Theater, Chicago, which will present high class plays in tabloid form. The plays selected for presentation will be condensed so that they will consume a period of but fifty minutes.

Vaudeville will precede and follow the tabloid play on Miss Ellis' program, the playlet comprising the feature portion of the bill. A week's performance of each playlet selected will be given.

Miss Ellis declares that the policy which she is to establish in Chicago is an innovation.

HEARD ON THE RIALTO

FUNERAL orations over the end of the Washington Square Players at the Comedy Theater continue to feature the columns of the dramatic editors. While most of the reviewers are kindly, if not regretful, they entertain widely varied opinions as to the real cause of the organization's disintegration. Meanwhile with an almost sardonic humor the Greenwich Village Players have issued a bulletin to the effect that they will begin their new season in October at their theater in Sheridan Square.

And that the latter organization may not have everything its own way in little and uncommercial theater groups the Provincetown Players announce that they have obtained \$1,000, a sum which they state will enable them to continue next season.

PROPHETS who painstakingly follow theatrical affairs in New York are pointing out that it is only a question of time before curiosity seekers, Bohemia seekers and even seekers after truth will have crowded the artistically ambitious out of Greenwich Village. When that time arrives what will become of the player-playwright organizations? Will they move to the Bronx and give that teeming section of the city an individuality that it does not now possess?

CHICAGO'S much discussed censor, Funkhouser, follows out the Roman traditions of his post, no matter what else may be said of him. Like the celebrated Cato of antiquity Funkhouser had the good fortune to select parents who endowed him with the truly Roman names of Metellus, Lucullus and Cicero. Here certainly is distinction. Every censor cannot be a Cato or a Metellus.

WITH THE COMING of hot weather more attractions have closed their seasons. Last Saturday night "The Copperhead," "Jack o' Lantern," "Seven Days' Leave," "Belinda," "A Cure for Curables," "The Kiss Burglar" and the Greenwich Village Players ended successful engagements—enormously successful in the cases of the first three attractions. "The Copperhead" not only elevated Lionel Barrymore to stardom, but restored a healthy balance to the bank accounts of John D. Williams and Augustus Thomas. Critics—and indeed the general public—have declared this play the most satisfyingly patriotic drama of the season.

Only the insistent call of the motion picture studio prevents "Jack o' Lantern" from continuing through the Summer. Fred Stone is tied securely to a Paramount contract and he must forego his stage activities until next season. "Seven Days' Leave" has proved one of the surprises of the year. In spite of its obvious theatricalism and old-fashioned heroics it has proved a magnet for capacity crowds night after night. Its success is in a large measure due to excellent publicity.

MAX MARCIN continues to be A. H. Woods' most enterprising ambassador. He is visiting a number of big cities in order to obtain signatures of players to Woods' contracts. His most recent acquisition is Laura Walker whom he engaged in Boston for the leading feminine role in his latest play, "On the Threshold."

WITH fine youthful enthusiasm and spirit player organizations composed of sailors and soldiers have made their Broadway debut and won deserving success. Where are the Marines? Because they are "first to fight" will they be the last to play? And where are the Red Cross nurses? All the talent now in the service should create a Broadway opportunity—for Broadway is in the mood to enjoy anything compatible with uniformed life.

HAROLD HEATON is the hero in a comedy, "Passers-By," recently played at the Montauk Theater in Brooklyn. Mr. Heaton was an artist on the Chicago *Tribune* some years ago. He was aesthetic in his work and in his personality. He became quite a favorite among the quality which makes the Lake Shore Drive the most exclusive thoroughfare in the land. Mrs. Potter Palmer, the society leader, who died the other day, invited Mr. Heaton to her receptions. Soon after, he quit making pictures and took to the stage. He has written one or two plays and acted in them. We shall not be surprised to hear that Mr. Heaton is to make Brooklyn his permanent domicile. As George Ade would put it, he would cut quite a caper in Brooklyn society.

CHARLES CUVILLIER, composer of "The Lilac Domino" and "Florabella," has written the score for a play to be produced here next season. The piece is French and is entitled "La Hussarde." Cuvillier composed the music, it is said, at Verdun in 1916 while on active service.

CROWDER RULE HITS STAGE LIGHTLY

Operators in Theaters Affected—No Long Idleness for Actors

The theatrical business is affected but slightly by Provost Marshal General Crowder's "Work or fight" order. The Government, appreciating since that memorable conference last Winter between President Wilson and the leading managers that theatrical amusement is essential to the welfare of the people during war time, has excepted from the military order "actual performers in legitimate concerts, operas, or theatrical performances."

The ruling, under strict interpretation, will not affect actors so long as they continue in their profession, but during any protracted period of idleness, such as they have been accustomed to enjoy in Summer months, they will be required to find work of a useful nature.

While Broadway feels that the order is not explicit, it is, nevertheless, grateful for the high standing which the theatrical profession enjoys at Washington. The greatest blow which will come to the managers from the order is in the loss of cleaners, property men, electricians, and other men employed back of stage.

As most of the stage employees are young men in the draft age, the managers will be compelled after July 1 to seek men for the mechanical departments of stage production who are over thirty-one years of age. Men working as ushers and attendants can be replaced with girls quickly.

ENGLISH MANAGERS COMING

Grossmith and Laurillard to Produce Plays Here Next Fall

George Grossmith and Edward Laurillard, English theatrical managers, are to establish an American producing center in New York next season. They are to begin American operations on September 9, on which date they will present a new comedy entitled "Sleeping Partners."

George Grossmith, who is a member of the famous Grossmith family of actors, is well known on the American stage, having appeared here as leading comedian in several musical comedies, including "The Girl on the Film," "Fluffy Ruffles," and "Tonight's the Night." A few years ago he joined partnership with Edward Laurillard to produce plays, and the firm has been enormously successful in presenting American comedies in London. They introduced "Potash and Perlmutter" and other conspicuous Broadway hits to the British capital, nearly all of which duplicated abroad their American triumphs. They are represented in London at the present time by "Be Careful, Baby," an English adaptation of Margaret Mayo's farce "Baby Mine."

It is the plan of Messrs. Grossmith and Laurillard to import to this country a number of plays and musical comedies which have won success on the British stage during the last two seasons. They will continue to produce American plays in London.

THEATRICAL ACTIVITIES OF THE WEEK

THEATER PROSPERITY IN WEST

Ligon Johnson, attorney for the United Managers' Protective Association, returned last week from a business tour which extended to the Pacific Coast. During his trip he investigated cases of play infringement and adjusted some of the interests of his theater clients. Mr. Johnson said that the theatrical business is flourishing in the West, where the people of the stage are lending effective aid in the patriotic drives. Realization of the war is not, however, as general on the Pacific Coast as it is on this seaboard, he said, although the Western theater-going public gives readily and lavishly out of its great and growing prosperity.

"OUT THERE" ENDS TOUR

The all-star tour of "Out There" came to an end in Pittsburgh last Saturday night. George C. Tyler says the company's contribution to the Red Cross, for whose benefit the performances were given, will amount to approximately \$450,000, which is a record for theatrical receipts. The Messrs. Shubert announce that \$102,359.89 was collected for the Red Cross in theaters owned or controlled by them. The Winter Garden led in New York with \$17,768.

FOUR-MINUTE MEN COMPANY

A company has been organized under the auspices of the Four-Minute Men Club of New York State for war propaganda purposes. It opened at Poughkeepsie, May 27, and will tour the State. Performances will be played in halls, auditoriums, legitimate houses and armories obtainable en route. The program consists mainly of patriotic songs and ensemble numbers, with the purpose of stimulating patriotism and recruiting. In addition speeches by four-minute men will be a feature.

CHECK-ROOM TIPS TO RED CROSS

William Faversham, famous actor-manager, has made a suggestion to the American Red Cross headquarters at Washington that the organization take over all the check rooms in the hotels and theaters throughout the country and devote the revenue to the Red Cross work. He says these tips would amount to about \$36,000,000 a year.

TO INVESTIGATE MUSICAL UNION

The American Defense Society has begun an investigation to determine why the Musical Union refused to play for the stage hands' presentation of "Seven Days Leave" at the Park Theater last Sunday night unless they received full pay for the performance. The house musicians had volunteered their services but the union on Friday insisted that the men should get full compensation for the performance, which was for the benefit of the Stage Women's War Relief Fund. As their demands were not met the play was given without an orchestra.

"JULIUS CAESAR" BANNED!

In Ontario, Canada, lives a person who has been endowed by the Government with authority to permit or forbid plays upon the stage. His habitat is Toronto, and the people there have the temerity to differ from his decisions. It seems his opinion is formed on reading the title of a play, and by this means he concludes "The Man Who Came Back" to be something not fit to show in Toronto. But after reading the play he said it was harmless! He also has banned "Julius Caesar" because "the sight of bloody deeds upon the stage is apt to inculcate in the young a lust for slaughter." A demand for abolition of the censorship is growing rapidly.

THEATRICAL BOARD JUNE 5

Local Exemption Board 115, known as the theatrical board, on June 5 will register at the New Amsterdam Opera House all men who have attained the age of 21 since June 5, 1917. It is estimated about 400 young men will appear.

CAMP ENTERTAINMENT AIDED

Dramatic directors for Camps Meade, Travis, Funston, Taylor, Grant, Pike, Devens and Gordon have been appointed by Franklin H. Sargent's Committee on Entertainment Among the Soldiers. The director will be an aid to the camp commander and will have charge of entertainments arranged by the soldiers. The main object is to so bring out the acting talent among the soldiers that they will not be obliged when in France to depend on professional talent sent from America.

BERLIN'S PARTY A HIT

Private Irving Berlin last Sunday gave a party in honor of Major-General Bell, U. S. R., at Camp Upton, at which 125 actors and actresses, including some of Broadway's greater lights, appeared to do honor to the Commander in the Liberty Theater there. An audience of 4,000 officers, privates and their friends saw the show, and all paid their way. General Bell, in making the announcement that the money was to be used for hotel accommodations for actors and actresses playing at the camp, paid a high tribute to the members of the profession who so willingly give their time and efforts to entertain soldiers at the army training camps. A barrack at Upton will be fitted with all conveniences, so that players will not have to hustle for trains at night to reach a hotel.

ORR AND WELCH HUSTLING

After landing "The Kiss Burglar" on Broadway Orr and Welch have in preparation two more productions. "A Dry Town," intended for use here, was tried out in Albany, and "Ann of Harlem," by Tom Barry, will have Florence Nash in the title role.

WISE AS BARNUM

Thomas A. Wise, it was said last season, was to make his appearance as P. T. Barnum in a play having that celebrated showman as its principal character, but the months passed and nothing came of it. Now, however, the play is to be tried out by Edward H. Robins' Toronto stock company, and if all goes well Mr. Wise will be seen on Broadway in the piece in the Fall. Harrison Rhodes is the author.

"WE'RE READY," THE SPIRIT

America's Over There Theater League is recruiting at the Little Theater for actor service abroad, and the Young Men's Christian Association is the clearing house. All kinds of people are answering the call, from fat to thin, from quiet to noisy, from struggling to wealthy, but the most willing of all is the vaudevillian. He is earnest in his desire to help the cause. Said one: "It simply is a matter of necessity. We've got to try and do something." That is the spirit of all—"We're ready!" and they seem disappointed that they cannot go tomorrow or next day.

HALF RATES FOR SOLDIERS

The Shuberts and managers of the Thirty-Ninth Street, Broadhurst, Casino, Bijou, and Maxine Elliott theaters are issuing a special ticket making a 50 per cent reduction to soldiers and sailors at each of these houses. It is expected that during the Summer months many other theaters will find it possible to follow the Shuberts' lead.

HAS GREAT HOPES IN LEXINGTON

That the Lexington Opera House, which Oscar Hammerstein built in order, as he expected, to collect his share of what the Metropolitan Opera House had established, has been taken under a contract in which George D. Grundy figures, is due in part to the fact that the locality is rapidly becoming an important commercial center in that section of the city. A great hotel is under contract in the zone, and the Grand Central Palace near by has Mr. Grundy as one of its lessees. The Lexington will continue to be used for grand opera at stated seasons. The Chicago Opera Association has taken a lease for four weeks of grand opera, beginning Jan. 27, 1919. High-class concerts and recitals similar to those given in Carnegie and Aeolian Halls will also be given. Sunday night concerts may become a feature. The Lexington was recently sold under a mortgage to a life insurance corporation by Mr. Hammerstein.

MICHIGAN THEATERS FLOURISH IN SUMMER

The theater business in Michigan during the months of June, July and August is better than during winter, according to a report from Detroit. The many resort towns stimulate business and the weather is more favorable for show business.

FULTON THEATER LEASED

A lease has been executed by which the Fulton Theater was taken over for a term of years by Oliver D. Bailey and N. D. Smith, the former a playwright, and the author of "Pay Day" and "Branded," both of which were produced in New York. The theater was rented from the Henry B. Harris estate at an annual rental said to be \$40,000, and the lessees will take possession on September 2.

The Fulton is now occupied by the Actors and Authors' Theater.

WASH. SQUARE PLAYERS AUCTION

Scenery, properties, and office fixtures of the Washington Square Players will be sold at public auction on Wednesday, June 5, at 131 West Forty-first Street, for the benefit of creditors.

COMPANIES COMPLETED

Lee Shubert has engaged the following company for "Her Soldier Boy," which will be seen in the Liberty theaters in the Army camp cantonments: Victor Morley, Mabel Weeks, O. C. Reese, Ralph Brainard, Harry Jackson, Ethel Brandon, Eliz Gergeley, Kraft Walton, C. Derickson, Henry Vincent, Cordelia Tilden and Estelle Thebaud. Edward P. Temple is staging the production.

The cast of the new "Ziegfeld Follies" has been completed. It includes Will Rogers, Marilyn Miller, Eddie Cantor, Lillian Lorraine, Bert Williams, W. C. Fields, Ann Pennington, Frank Carter, Allyn King, Frisco, Savoy and Brennan, Harry Kelly, Kay Laurell, the Fairbanks Twins, Dolores, Dorothy Kewer, Gladys Feldman, Dorothy Leeds, Betty Brown and Gus Minton.

CONNELLY GETS BIG SUM IN PITTSBURGH

Through the efforts largely of Eugene Connelly, Chairman of the Red Cross Committee of the "Out There" performance at the Nixon Theater, Pittsburgh, on June 1, \$106,000 was realized in the auction sale for the all-star presentation. Mr. Connelly also had full charge of the recent benefit in Pittsburgh for Thomas F. Kirk, Jr., manager of the Nixon Theater, which netted Mr. Kirk over \$5,000.

TOURING THE CAMPS

Willa Holt Wakefield is to tour the Liberty theaters in the various camps, opening at Camp Merritt, N. J. Miss Wakefield has the honor of being the first vaudeville headliner who has been requested to organize and head her own company on a tour of the camp theaters.

The Coburns will take their company, starting June 3, over the circuit of cantonment Liberty theaters. They have just finished a Spring engagement in Philadelphia with Moliere's "The Imaginary Invalid."

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MANNERS AND MORALS — MOSTLY MANNERS

Henry Miller as the wayward Count in "A Marriage of Convenience" begins to appreciate the beauty and charm of Billie Burke, who appears as his wife—and the Countess, tired of her flirtation with a gay young Parisian, is most grateful

Misunderstandings in "Nancy Lee" are swept away and Lewis Stone as a suspicious clubman observes in Charlotte Walker, who plays the title role, a refreshing wholesomeness instead of what he had formerly regarded as vampirish greed



Fay Bainter as the naive Balkan princess in "The Kiss Burglar" enjoys a repetition of the romantic episode in Europe, when a man broke into her boudoir and stole a kiss rather than the precious court jewels. Denman Maye is the sinister figure, while Harry Clarke is the prompter



STAGE PRODUCTIONS PASSED IN REVIEW

"Rock-a-Bye Baby"

Musical Comedy in Three Acts. Book by Edgar Allan Woolf and Margaret Mayo. Lyrics by Herbert Reynolds. Music by Jerome Kern. Produced by Selwyn and Company, at the Astor Theater, May 22.

Pasquale Arthur Lipson
Archie Drummond Carl Hyson
Monte Laidlow Alan Hale
George Westbury Eddy Meyers
Madame Tentelucci Edna Munsey
Bellboy S. Sydney Chon
Alfred Hardy Frank Morgan
Zoie Hardy Edna Hibbard
Jimmy Jinks Walter Jones
Chauffeur Frank Derr
Aggie Jinks Louise Dresser
Dorothy Manners Dorothy Dickson
Maid Claire Nagle
Weenie Mae Carmen
Finnegan Gus Baci
Weenie's Father H. Nelson Dickson

In presenting their first musical play Selwyn and Company have followed the prevailing custom of other managers who have produced this class of attraction and gone back to a successful farce for their material. Margaret Mayo's "Baby Mine," a farce of particular merit—it was the leader of the intimate school and a shining example of an author's ability to write delightful nonsense without the sacrifice entirely of reason—is the basis of "Rock-a-Bye Baby." In the musicalization of this play, however, little attention is paid to reason or logic, a great number of people, some of whom have little relation to the action, crowding in and out of a woman's boudoir at various intervals to make a Jerome Kern holiday.

The play is not without a number of amusing situations and the dialogue follows in the main the style which made "Baby Mine" an international success. As for the music, the inevitable Kern has not provided such lilting and youthfully sentimental melodies since "Oh Boy!" But the tunes would be of far greater effectiveness were they introduced less clumsily. There is often the impression that the humor of the lines and situations has little opportunity to rise to genuine climax. So much attention having been devoted to introducing a song at certain periods of the action.

Producers are beginning to appreciate that relevancy can be a virtue of musical plays; that the day of senseless and incongruous activity has passed; indeed, that disaster may attend the halting of a story to insert forcibly a musical number. Fortunately for the new attraction at the Astor, Mr. Kern's music is of such delightful charm and gaiety that the defect in craftsmanship is easily disregarded.

EXCELLENT TASTE IN STAGING

The play has been staged with excellent taste. Edward Royce has the gift of combining intimacy and smartness in whatever musical production he undertakes and his efforts in "Rock-a-Bye Baby" are among his best. Novel and dainty dances have been arranged, and unique ensemble effects have been devised. An air of youth and Summer breeziness characterizes the musical comedy throughout.

Edna Hibbard was pleasing as the naive and impulsive Zoie who, to win her young husband back, assumed a hastily maternal position—a position

"Rock-a-Bye Baby" Adds to Kern's Laurels; Actors and Authors' Theater Offers Entertaining Program; "Peg of Peacock Alley"; "Head Over Heels"

which nearly proved her undoing when babies began to pile up with amazing frequency. With no voice to speak of she sings agreeably and plays with an appealing sprightliness. Her most successful number was "My Own Light Infantry," a haunting little nursery ballad.

Walter Jones, in the role of the kidnapper, provided most of the humor. Louise Dresser brought her wholesome personality to the part of the chief abettor of the would-be mother. Dorothy Dickson danced with a grace and assurance that captivated the audience. The husband was played by Frank Morgan with little appreciation of the humor of the role. The chorus was in the main pretty and attractively costumed.

The Actors and Authors' Theater

Opening Performance at the Fulton Theater, May 23.

"Her Honor the Mayor"

Three-Act Comedy by Arline Van Ness Hines.

"The Good Men Do"

One-Act Play by Herbert Osborne.

Following a delay of several days, caused by a change in the cast and directorial forces, the new co-operative organization known as the Actors and Authors' Theater, Inc. produced its first bill on May 23.

There was one great disappointment to "Her Honor the Mayor," the long play of the program. We waited all evening to learn to what political party Her Honor belonged. It was never divulged and it would have been an interesting fact to note, as our sisters were to register for the primaries two days later. Outside of this fact "Her Honor the Mayor" was quite satisfactory. That it was essentially theatrical and its foundation a palpable exaggeration is true, but it would be pettifoggery to take serious issue with these points in view of the fact that the play was amusing and kept the audience continually entertained.

The author has taken an old-fashioned type of comedy, the sort of political plot that has done its full duty many times and has written it up to date, performing her work with no great show of literary skill but with an easy flowing pen when it comes to quips and repartee. There is a continual barrage of what vaudeville parlance is pleased to call "gags."

A SPINSTER FOR A MAYOR

The plot may be summed up in short order. A charming spinster is elected to the mayor's chair of a Middle Western city. She calls herself "mother" and sets out to run the administration as she would a household. She is confronted with the usual set of grafters and is threatened with blackmail when she rehabilitates her criminal brother-in-law. At every turn she bests her

adversaries. Her Honor has her eyes set on the Governor's office, but when she is offered the nomination she refuses in favor of the attractive district attorney, deciding that she can have as much power by becoming his wife.

"Her Honor the Mayor" is fortunate in having an especially competent cast to interpret its overdrawn roles. Laura Nelson Hall has the most important part, which she handled expertly, pointing her lines with telling effect. In her support Olive May, Arthur Cornell, Amelia Summerville, Ada Gilman, Mary Blair, Etienne Girardot, J. Irving Southard, Margalo Gilmore, Brandon Hurst, Edward Fielding and Zola Talma deserve special mention.

PLAYLET OF LITERARY VALUE

"The Good Men Do," which was written by a student of Professor Baker's class at Harvard, has distinct literary value. The piece offers a quaint reason why none of Shakespeare's original manuscript cannot be found. The action takes place in the Bard's home at Stratford on the day of his death and the dialogue chiefly consists of a family row between Anne Hathaway Shakespeare and her two daughters, wherein the bickerings of his puritanical family, who are represented as ashamed of his life as a dramatist and mainly concerned with his will, finally result in Suzanne throwing the plays into the fire. Some will seriously question the verity of the whole thing but nevertheless the grim irony is successfully achieved. This play was also accorded excellent interpretation by a fine cast. Mrs. Thomas Wise was delightful as Anne Hathaway and Hilda Spong and Grace Fisher were the next most worthy of mention.

"Peg of Peacock Alley"

Melodrama of the War by Hugh Stanislaus Stange and Stannard Mears. Produced at the Academy, Baltimore, May 20.

Jimmy O'Hara George Spelzin
Timothy "Red" Fitzpatrick Joseph Allerton
Tony Ardello Albert Prisco
Mrs. Parson Herbert Porter
Isabelle Wainwright Jane Gilroy
Peggy O'Hara Antoinette Walker
Mrs. Fitzpatrick Mattie Keene
The "Lout" George Spencer
Eileen Marcy Florence Johns
Mr. Drake Richard Allen
Smaltz Herman Gerold
Maj. Edward Turner, U. S. A.
Gas Man Orrin Johnson
Sergeant E. S. A. George Armstrong
Stretcher-Bearers
Walter Jones and W. Flannigan

BALTIMORE—The play is a war melodrama minus any fighting except in the last act. And the action then is behind the lines. There are a shattered cathedral, soldiers coming and going, and the sound of cannon in the distance. There is a pretty love scene in the climax in which Orrin Johnson as Major Turner and Antoinette Walker as Peggy O'Hara are conspicuous. George Spencer plays The Lout, and he is also en-

tranced by Peggy's charms. The locale is in New York with old houses, chop suey places, restaurants, laundries, saloons and cheap grocery stores for environments.

Peg's pretty face and piquant manner, for she is quick of wit, make one forget the ragged surroundings in which the play begins. In all of her trying conditions Peg holds the good will of the audience by her high sense of duty. Even The Lout comes out all right in the end. Her interest in The Lout, who is lame, furnishes the pathetic in the play.

The comedy is in the hands of Mattie Keene, who plays the role of Mrs. Fitzpatrick. Florence Johns has enough in the part of Eileen Marcy to make her an object of solicitude.

There are situations in the play which indicate that the playwright did his work in a hurry. The crudities will doubtless be eliminated in the course of time. With proper editing "Peg of Peacock Alley" stands a chance of staying for a while. It will have to be overhauled before making good on Broadway.

"Head Over Heels"

Musical Comedy in Two Acts. Book and Lyrics by Edgar Allan Woolf. Music by Jerome Kern. Produced by Henry W. Savage at the Tremont Theater, Boston, May 25.

BOSTON—"Head Over Heels," Henry W. Savage's new musical play opened on May 25 at the Tremont Theater. A few performances have smoothed down some slight roughness and it is now crowding the theater nightly.

The play was suggested by Lee Arthur's dramatization of Nabhu Bartley's story of "Shadows." The story is rather thin. It concerns Mitzi, a member of a troupe of acrobats, who crosses the Atlantic to find Edward Sterling, a young fellow whose specialty is love making. She is sure that he must be fond of her, because from him she has received the only ring that had not blackened her finger, but he proves faithless and she turns her attention to Lawson, Sterling's law partner, and in the end everyone is happy.

KERN'S MUSIC PLEASES

The music that Mr. Kern has written for "Head Over Heels" is much better than much that he has been writing of late. In the opening scene the song of the young typewriters is particularly pleasing, and throughout the play Mr. Kern keeps himself up to the standard he set at the beginning. There are two scenes, one showing a suite at the Ritz and the other the gardens of the Penfield Estate. The costumes are all beautiful and in good taste, and Mr. Savage has added what so many producers forget, an excellent company that can sing as well as act.

In the cast are Boyd Marshall, who plays Robert Lawson; Charles C. Wilson, Edward Sterling, Edith Allan, Robert Emmett Keane and George F. Marion. As for Mitzi herself, who has the part of Mitzi, she is as charming as ever. It appears as if Mr. Savage has again "picked a winner."

ALL THE PICTURE NEWS

Complete—in a Few Minutes' Reading

BERST TO MANAGE GOVERNMENT FILM DISTRIBUTION

The Film Division of the Committee on Public Information now has J. A. Berst as manager of distribution for the United States, having charge of the circulation of the Government pictures throughout the country. Some time ago Mr. Berst wrote Charles Hart, of the Film Division, offering his services in any capacity. Mr. Hart realized that the former general manager of Pathe was one of the foremost authorities on distribution and he secured his appointment. Mr. Hart also felt that as practically all of the exhibitors in the country knew Mr. Berst he was the logical man for the place.

The Film Division is organizing branches in the capitals of the Allied countries, Paris, London, Rome, and one in Copenhagen, Denmark, for the distribution of American Government films. An exchange system will be put into effect. For instance, fifty prints are to be made of the feature "Pershing's Crusaders," which will be circulated throughout the United States, and the large balance divided according to demand among the exchanges abroad. For any films that they have the same exchange will be enforced.

One of the forthcoming activities of the Film Division is the issuance of a weekly Official War Review, in one reel. It will be an assembled review of all the motion picture camera material secured by the Government photographers. This weekly reel will be given for release to the person or corporation that will guarantee the widest circulation. The money angle has no consideration, widespread distribution being the paramount issue.

LUBIN RUMOR UNTRUE

From Philadelphia comes authoritative information that there is no truth in the rumor that Sigmund Lubin is to re-enter the motion picture business in California or elsewhere.

EXHIBITORS MEET IN PHILADELPHIA

A joint meeting of the United Exhibitors' Association of Pennsylvania, New Jersey, Delaware and Maryland (affiliated with the Exhibitors' League of America) and the Exhibitors' League of Philadelphia, was held at the headquarters of the latter organization, 1331 Vine Street, Philadelphia, on May 28. C. C. Pettijohn, of Indiana, and Sydney Cohen, of New York, outlined the co-operative booking plan that is now in force in New York and eleven other states.

CLEO MADISON TO RETURN

Cleo Madison will return to motion pictures soon after a year of intermittent vaudeville. She has been engaged by the National Film Company to take a leading part in the sequel to "Tarzan of the Apes."

NEW \$6,000,000 COMPANY

Fred Ward, who represents himself to be the advance agent of a number of wealthy investors in the film world, has given out that he is in San Francisco to form the nucleus of the Society Players Film Company, a new \$6,000,000 concern. He says the studios are to be established in and around San Francisco.

HARD TIMES IN OHIO—The summer season has affected about twenty motion picture theaters in Cleveland, which are running on half time. Previous experience has proved the advisability of reducing actual operating nights in some of the smaller neighborhood houses to two, three or four performances a week.

"My Four Years in Germany" failed to do the same amount of business in Cleveland as in other cities. Several reasons are ascribed for this, a few of them being the War Chest Drive, Sousa's Band, which gave free concerts twice daily in the public parks; Ringling's circus, and the sudden rise in temperature.

The sixth episode of "The Eagle's Eye" is having a hard time of it in Ohio. One print of it disappeared on April 10 and after much weary traveling and manhandling was returned to Manager George W. Erdmann of the local Foursquare Exchange May 16, marked "lost in transit." Another print of the same episode was destroyed last Sunday by a fire in the projecting room of the King Theater.

AIRDOME MEN PUZZLED

Airdome proprietors are facing a serious situation because of the daylight saving system, and are planning tentatively to substitute canvas for the sky as roofing for their theaters in order to make them dark enough for the showing of pictures at the now early hour when people seek entertainment. It is feared that some anti-fire law against tents may block them.

LOUISE HUFF JOINS WORLD

—Louise Huff, former Paramount star, has joined World Pictures. Her first picture for World will be "T'other Dear Charmer." Production of the feature has already begun.

PAY THE PER CAPITA TAX

President Lee A. Ochs of the Motion Picture Exhibitors' League is notifying state and local organizations that unless the per capita tax is paid there can be no participation in the annual convention to be held in Boston July 13-20. He urges that every effort be made to secure full attendance. A meeting of the national executive committee will be held in Boston three days before the convention. The Society of Motion Picture Engineers will not, as has been stated, hold its annual meeting at the same time as the league convention.

SMITY GETS \$60,000

—Rev. Paul Smity, who led a crusade on vice and closed the red light district in San Francisco, has come to New York to fill a six months' engagement with the Shuberts. He is to appear daily and lecture in connection with his picture on vice, "The Finger of Justice." It is said in San Francisco that the Shuberts have paid him \$60,000 for the Eastern rights with his services combined.

BIELENBERG REPORTS GOOD BUSINESS

—W. K. Bielenberg, secretary of the American Standard Motion Picture Corporation, has returned to New York after several weeks absence, passed in reorganizing the company's chain of exchanges in St. Louis, Minneapolis, Denver, Cleveland, Atlanta and other cities. Mr. Bielenberg reports conditions in the motion picture business as exceedingly prosperous, and is very optimistic as to the future. The American Standard's future plans will be largely guided by the experiences gathered by Mr. Bielenberg on his recent trip.

SHIP PROPAGANDA FILMS

Propaganda films designed for every section of the world are being shipped by the Foreign Picture Service of the Government's Committee on Public Information, of which J. E. Brulattour is director. Recent shipments of film were consigned to England, France, Spain, Russia, Italy, Mexico, Greece and Chile.

"CAILLAUX CASE" SHOWING

—William Fox is planning to release his film, "The Caillaux Case," at about the time that Joseph Caillaux, former Premier of France, is placed on trial for treason. It is expected that the trial will begin this month or early in July.

FUNKHOUSER SUSPENDED

Major M. L. C. Funkhouser, second deputy superintendent of police in Chicago, who for some time has been acting as censor of moving pictures, was put under suspension and another police official assigned to the place. "Funk" got in bad by eliminating scenes from "My Four Years in Germany" and "Hearts of the World" which offended his pro-German proclivities. Charges were preferred against him before the Civil Service Commission that have to do with film controversies. George Creel of the Committee on Public Information is said to have been one of the chief advocates of Funkhouser's suspension.

NIBLO JOINS WIFE ON SCREEN

—Fred Niblo, well known legitimate star and husband of Enid Bennett, is now an actor for the screen, supporting his wife in an Ince-Paramount picture being produced under direction of Victor Schertzinger. This is his first screen appearance.

NEW LIST OF LEGITIMATE HOUSES SHOWING FILMS

The invasion of legitimate theaters by motion pictures for the Summer months gains added force each week. Last week THE MIRROR recorded that houses which have been devoted regularly to legitimate attractions in Buffalo and Philadelphia had gone over to the films. Now comes report from a number of cities of changes in the style of entertainment from dramas and musical comedies to motion pictures.

In the new list are the Grand Opera House in Cleveland, the Majestic Theater in Buffalo, controlled by Klaw & Erlanger, and which is now showing "Pershing's Crusaders"; the Nixon in Atlantic City, where "Over the Top" is the offering; the Detroit Opera House, which is showing "Pershing's Crusaders" and "Restitution"; the Majestic Theater in Detroit, where again "Over the Top" is the attraction; the Auditorium, Colonial Theater, Olympic Theater and Playhouse in Chicago, the Dominion in Ottawa, which has given up a vaudeville policy to show films permanently, and the Nixon Theater, Pittsburgh, where the drama has given way to pictures for the summer.

In Seattle the Orpheum Theater, which was leased some time ago by Eugene Levy for popular priced vaudeville, has gone over permanently to motion pictures, with Bessie Barriscale in "Within the Cup" as the first attraction.

The Orpheum was built several years ago to house Orpheum vaudeville by Sullivan and Considine at a big cost, and it is known as the "million dollar theater." Mr. Levy is a large advertiser and usually takes a full page in the Sunday editions of the Times. In his letter to the film-lovers of Seattle he wrote the following lines:

"There is no such thing as a film monopoly, here or anywhere else. Any manager can buy any film in the market if he has the money and a theater of sufficient capacity to justify the expenditure. I have both. I will show a series of programs at the Orpheum that will set a new standard, and at a low price."

PICTURES SOLDIERS LIKE

In furthering the desires of our soldiers at the front and behind the lines for pictures to cheer the weary and war-worn, Warren Dunham Foster, president of the Community Motion Picture Bureau, will soon sail for France, accompanied by twenty-seven assistants, to carry out his plans in the Y. M. C. A. huts at the front and behind the firing line. Artists, dramatic critics, authors, and producers have been enlisted in the effort to get the best films.

One of the innovations for war-time pictures is a little machine on wheels, which can be rolled noiselessly into hospitals of the camps and cantonments, and which throws pictures on the ceiling.

BACON TO GIVE ENTIRE TIME TO FILM PRODUCTION

Gerald F. Bacon is to resign as vice-president and general manager of Sanger & Jordan so that he may devote his entire time to the Bacon-Backer Film Corporation, in which he is a partner with the well known builder, George Backer. Mr. Bacon has been affiliated with Sanger & Jordan for the past fifteen years and under his management the firm has grown to the proportions it now enjoys. Mr. Bacon's career has been an extremely interesting one. Originally he was a mining engineer, operating mostly in Nevada. Later he became concerned in the management of a newspaper. At one time he ran the Nevada State Journal of Reno. It was a few years after this that he came to New York and joined the firm of Sanger & Jordan.

The Bacon-Backer Film Corporation expect to do even bigger things than those which they have already accomplished, and Mr. Bacon believes that these will occupy his entire time. One of the things the firm has in contemplation is the production of Paul Dickey's "The Lincoln Highwayman." Originally the author was to have appeared in the picture but since the announcement went out he has joined the service of his country. It is probable that either Barney Oldfield or Ralph De Palma will assume the leading role instead.

EFFECTIVE SCREEN PROPAGANDA

Cincinnati motion picture exhibitors will increase efficiency of the service they are lending the Government in the matter of screen propaganda. Plans have been formulated whereby all the film show houses will be enlisted in a scheme of making more effective the various Government enterprises that are being called to the attention of patrons.

HARRY RAVER WANTS PLAYERS FOR FRANCE

Working in conjunction with America's Over There Theater League in an effort to supply our soldiers behind the lines with suitable entertainment, Harry Raver is organizing a company of five to appear in a novel picture, the story of which will be written by a famous author, the production made on this side before sailing, and reproduced in the Y. M. C. A. huts after being enacted and "taken" by the company in the presence of the audience. Prominent men and women of the profession have volunteered and it is hoped to enlist for the plan four prominent names distinguished in pictures. Required are: A leading man, heavy man, ingenue and "vampire"; must be over twenty-five years of age, American to the core and in sympathy with and loyal to the war aims of the United States.

GETS FIRST CHAPLIN FILMS

Harry Charnes, president of the Standard Film Service of Cleveland, while in New York last week, obtained the Ohio rights for the release of the original Keystone Chaplin comedies. This includes six two-reelers and twenty-one single reel films, to be released every other week. C. H. Miles, manager of the Miles vaudeville house, Cleveland, has signed up for them.

ARMORY FOR PICTURES

Motion pictures which are being produced under the direction of the Committee on Public Information are to be shown in the armory of the First Field Artillery, Broadway and Sixty-seventh Street, two nights a week. "Pershing's Crusaders," it is reported, will be the first picture to be exhibited in the armory.

ONTARIO LICENSES INCREASED

A general increase in the license fees for moving picture shows and theaters has been inaugurated in Ontario. The license fee in all cities over 10,000 population will be figured on a 25-cents per seat basis. The former license fee was \$150 for movies and \$200 for theaters. There will be a minimum fee of \$135 for smaller theaters which seat 545 or less. In cities where population is from 5,000 to 10,000 the license fee will be 20 cents per seat with a minimum fee of \$90 for theaters seating 450 or less. A fee of \$100 was formerly charged.

The revenue derived by the Government from this source will be about the same as before, because the new license gives theaters the power to show pictures and dramatic entertainment, whereas in the past the theaters had to pay for two licenses.

PICTURES AT PRAYER MEETING

The Meridian Street M. E. church, of Indianapolis, Ind., one of the largest churches of the city, has made plans to enliven its mid-week prayer services with moving pictures. One-reel films of educational value will intersperse the prayers and hymns.

TEAM WORK WINS

When William Fox, chairman of the Allied Theatrical and Motion Picture Team No. 7 of the Red Cross Second War Fund, reported at the Waldorf-Astoria the collection of more than a million dollars, he could not repress the pride he felt in this achievement, which places the once-scorned "show people" in line with the leading financial interests of the nation. They have proved that as money-getters and money-givers they have no superiors when they have a cause that appeals to their sympathies like the Red Cross. This is practically the first time they have all been united in a grand drive, and they proved the efficacy of team work in a manner that should be a lesson and an inspiration to all in the future. "United we drive, divided we are driven," might be a good moral motto. Team work will always win and the problem is how to apply this force steadily and systematically to the best interest of trade and business. All who appeal to the patronage of the amusement-loving public, whether for dimes or for dollars, are practically in the same boat, and must pull together in order to attain permanent prosperity and success.

NEW COLOR PROCESS

A patent has been granted to L. Maulere, 64 Rue Oberkampf, Paris, for a method as yet untried in color motion picture photography. It consists mainly of a multiplicity of colored screens and duplication of images.

BRITISH GOVERNMENT TO MAKE FILMS

The British Government is taking up the idea of film manufacture by way of the Admiralty department. There will be in operation soon at Hammersmith, Eng., an extensive plant for making films and for developing and printing. Eighty British men-of-war are fitted with apparatus for exhibiting pictures, and a monster concert is projected for the raising of funds to supply these with exhibition programs.

SHERRY DOING BUSINESS

The New York exchange of the newly organized William L. Sherry Service, which will distribute the pictures of the Frank A. Keeney Pictures Corporation and other productions, is open for business, with headquarters on the twelfth floor of the Godfrey Building, Seventh avenue and 49th street, New York. Mr. Sherry's general executive headquarters are also located there. He has assumed direct control of the exchange, with John S. Clark, formerly in charge of the exchange department of the New York office of Famous Players-Lasky, as exchange manager.

Mr. Sherry has been carrying out the work of organizing his new service with energy and promptitude. He has selected Aaron Corn, formerly of Paramount's New York exchange and more recently of the United Picture Theaters of America, as manager of the Boston exchange. George Wright, of Albany, will be in charge of the exchange at Philadelphia. The Chicago office will be managed by Howard Brink, recently of the First National, and the Cleveland office by B. F. Lyon, formerly district manager in the middle west for the General Film Company and the International Film Service. In a week or so exchanges will also be open in Pittsburgh, Cincinnati, Detroit, Minneapolis, Kansas City, Atlanta, Dallas, Denver, San Francisco, Los Angeles and Seattle. Frank A. Lapan will be in charge of one of these exchanges. N. J. Sennott will be Mr. Sherry's general manager and Frank J. Savage his general sales manager. Miss Irene Mulcahy, formerly secretary to Mr. Sennott in Paramount's New York exchange, is now Mr. Sherry's secretary.

FILM SUIT DECISION RESERVED

When Supreme Court Justice George W. Mullan adjourned court last Friday in the General Film Company preferred stockholders' \$2,000,000 suit for an accounting, all testimony had been taken. Former Judge Samuel Seabury renewed his motion to dismiss the complaint, Justice Mullan reserved decision and directed the filing of briefs not later than July 15. It is expected the decision will be rendered soon after that date.

MARY IN FIRST PLACE

Mary Pickford continues to hold first place in the Popularity League at Columbus, Ohio. Since Jan. 1 she has appeared in more plays than any other film star. Marguerite Clark and Douglas Fairbanks about evenly divide second honors. Taking the State of Ohio as a whole, Mary has the right to be classed as the most popular star. About a year ago Evelyn Nesbit forged ahead of Mary Pickford for a few weeks, but since then Mary has regained the lead for state honors. At Cincinnati Marguerite Clark presses Mary for first place in the hearts of the picture fans. Cleveland shows a division of popularity and it is hard to pick which of about six stars is most popular.

HOME TALENT PREFERRED

The Capital Film Company, of Indianapolis, Ind., is endeavoring to get enough scenarios written by Hoosier authors to supply it with its first month's production. Two and three-reel scenarios are being requested.

LESSER BUYS BIG FEATURES

Sol Lesser has bought the state rights of "Nine-Tenths of the Law," "Hearts of the World," "Just a Woman," "The Crucible of Life," "The Belgian," "The Last Raid of Zeppelin L-21" and "Those Who Pay" for California, Arizona and Nevada. Lesser has already begun elaborate plans for the presentation of these pictures in this territory.

SOUTH PACIFIC PARAMOUNT COMPANY

John Cecil Graham, general foreign representative of Famous Players-Lasky, has sailed for Chile to complete the organization of a corporation which will be known as the South Pacific Paramount Company, which will handle the distribution of Paramount and Artercraft films in Chile, Peru and Bolivia. The headquarters of the company will be located at Santiago, Chile. Associated with the corporation in the enterprise will be a number of prominent local capitalists and business men, headed by the Hon. Eduardo Suarez, formerly Chilean Ambassador to the United States.

LAEMMLE BACK FROM COAST

Carl Laemmle returned Monday after a trip to the West Coast to visit Universal City and various exchanges. On his way back he stopped off in several cities to investigate film conditions.

OFFICIALS AS ACTORS

United States Marshal Myron Blackmon of Buffalo and his staff were impressed into moving picture service recently by King Baggott and Marguerite Snow to aid in filming several scenes for "The Eagle's Eye." The Federal officials took to it kindly and found it a relief from their regular job of bossing barred zones and enemy aliens. They worked all afternoon on one of the steamships in the harbor.

WAR RELIEF BRANCH IN SEATTLE

Leading members of Seattle's moving picture industry, theater managers and members of the Seattle Film Exchange Managers' Association, will organize the Seattle branch of the War Relief Association of the Moving Picture Industry. At a meeting of the Moving Picture Exhibitors' Association, James Q. Clemmer, manager of the Clemmer Theater, was appointed chairman of a committee to take initial steps. The purpose of the association is to enlist in an effective body all men connected with the industry, manufacturers, producers, players and exhibitors, to co-operate with the Government and Red Cross in relief work. There also will be a woman's auxiliary, to which wives of the picture men or any one connected with the picture industry will be eligible. In all this organization will enlist some 2,000,000 people in effective war relief work. Seattle's quota will be about 200 to start.

CROWDER ORDER HITS INDUSTRY

—That the recent order of Provost Marshal General Crowder decreeing that all theater attendants and those not directly concerned in the performance will have a serious effect on the motion picture theaters of the country is believed by everyone. The outlook seems to be that for the time being at least these places will be crippled, as all of the positions included in the useless to the promotion of the war class are filled by a greater percentage of men between the ages of twenty-one and thirty-one. The small exhibitors will be the hardest hit.

The order includes ushers, box office attendants, operators and musicians. The ushers, box office attendants and musicians are already in a great many cases women, and where they are not it will not be difficult or take much time to train women to fill the positions, but with the operators it is believed that it is going to be extremely hard to find men over or under the draft ages, and a good operator cannot be trained in a day.

Motion picture theater managers throughout Pennsylvania are preparing in a large number of cases to train older men and women to take the places of the younger men operators. J. L. Healy, manager of the Harrisburg Film and Supply Company, who has just returned from a tour of the eastern part of the state, during which he interviewed many exhibitors, reports they almost all feel that they will sooner or later have to employ older men or women to replace their operators who are between the ages of 21 and 30, because, even if the new Government ruling does not affect such employees, many of them are being drafted into the Army in the regular course.

The Pennsylvania state laws require that all motion picture machine operators must be at least 18 years old and licensed. As licenses cannot be obtained without rigid examination, theater managers generally throughout the state are beginning to train women and older men to fit in when the expected exodus of operators who are within the draft age takes place.

REPORT PICTURE POPULAR

—Exhibitors on the Pacific Coast report that "The Passing of the Third Floor Back," the Forbes-Robertson feature which has been taken over by First National Exhibitors' Circuit, is proving very popular. The picture is also said to be doing good business in Canada.

TRIANGLE WINS SUIT

—A suit brought by the executors of the estate of Richard Harding Davis for an injunction against the exhibition of "The Americano" has terminated favorably to Triangle. The suit was based on the claim that the novel, "The White Mice," was copyrighted, and that the Triangle Film Corporation, Triangle Distributing Corporation, and others were infringing the copyright by the exhibition of this picture. The Triangle Film Corporation by its counsel, Walter N. Seligberg, applied to the court to dismiss the case on the ground that the copyright was invalid. As a result the plaintiffs applied for a leave to discontinue the case, and this leave was granted.

NO MORNING SHOWS IN MINING TOWNS

—The British Board of Trade, after a long campaign and much exhaustive argument, has declined to license moving picture theaters in the mining districts to give one matinee each week at 9.30 a. m., although the custom is general in most mining villages in England and is universal in South Wales. The claim was made that those who did not consume electric current between 1 and 6 p. m. should be allowed to use it when it would be of the most advantage to the public, and the miners themselves had backed up the plea of the exhibitors.

PERRET'S NEW PICTURE

—Leon Perret's new production will be "America First." It is a patriotic feature, with an American soldier playing the leading role throughout, but it has only one or two war scenes. It will be sold on the state rights basis.

GAUMONT'S COAL PICTURE

—The industrial department of the Gaumont Company has just completed, in co-operation with the National Coal Association, a two-reel picture called "A Day in the Coal Fields." This picture, which opens with scenes in the world's greatest coal fields, shows the complete operation of mining coal. The picture is completed with a realistic, animated drawing, which impresses upon every one to "Buy your coal now!" The feature will not only be shown to all coal operatives, but will be widely distributed and exhibited to users of coal all over the United States.

PICTURES AT NOONTIME

—In connection with its welfare work Goodwin's Limited, the big department store of Montreal, conducts a noon-hour picture show of one reel, the program of which is supplied by General Film Company. So successful has this proved that another big store is considering its adoption.

The point is that the small showing whets interest in motion pictures among a class that can be counted upon to furnish patronage at the regular shows in the evening.

WORLD SERVICE CLUB

—For the purpose of providing the World studio employees who are now in the United States Army with all the comforts that it is possible to send them, a war service club has been organized at the World studio. This club is composed of every person now working at the studio. Weekly meetings are held to devise ways and means of providing the World soldiers with comforts.

SHOWS BOND MAKING

—Liberty Bonds—How and Why They Are Made, is the title of a film completed by the motion picture department of the Ford Motor Company. It was made at the company's own expense, and is remarkable for views taken in the Government Bureau of Printing and Engraving, which is rarely done. The picture will be sent to hundreds of theaters to inspire patriotism and support of the Government by bond investments. A. B. Jewett of the Ford motion picture department directed it.



A tangled mass of iron and steel, representing "The Last Raid of Zeppelin L-21"



Sessue Hawakaya in "The White Man's Law" (Paramount) shows a special interest in black men



A light o' love as flashed upon Marian Davies and Harry Benham in "Cecilia of the Pink Roses"



What is the mere matter of a stone wall between lovers? The girl is Viola Dana in "The Only Road" (Metro)

The hero in "Sporting Life" (Tourneur) has a preliminary battle with Demon Rum. Is he victorious? Well, ra-they!

FROM PRODUCER AND DISTRIBUTOR

DENIES AFFILIATIONS—This statement from Thomas H. Ince, producer of Paramount and Arctcraft pictures, is evoked by the publication in Los Angeles and other newspapers of rumors that he was to supervise productions of other organizations than Famous Players-Lasky Corporation:

"My attention has been called to a statement that I am moving my companies to the Paralta studios and that the Paralta-Bruntun productions will be supervised by Ince under an arrangement similar to that between this producer and the Famous Players-Lasky Corporation. In order to correct this impression I wish explicitly to state that any arrangement I might make for moving my companies to the Paralta studios would be solely for the purpose of acquiring additional space and facilities for my productions and would not in any manner affect my cordial relations with Famous Players-Lasky, through which all pictures in which William S. Hart, Dorothy Dalton, Charles Ray and Enid Bennett appear, will continue to be released, and therefore I will continue my personal supervision to the productions of the above named stars only."

EDUCATIONAL'S COMMISSIONERS ACTIVE—While "The Heart of Mexico," the first of George D. Wright's series of "Mexico Today" was being presented at the Rivoli the Educational Films Corporation's commissioner had arrived in Mexico City to begin another series of pictures on the same theme. During his absence his interests are being looked after by Wallace Thompson. News has also been received of the safe arrival of the Educational's other foreign commissioner, E. M. Newman, in Great Britain. Mr. Newman is now filming war conditions throughout the United Kingdom. Broadway pre-releases this week are "Nature's Curios" and "Wild Goats and Sheep."

NEW COMEDIES POPULAR—"His Fatal Fate," the second of the popular comedies produced by the Diamond Film Company of New Orleans, is released this week by General Film Company. Diana Allen, formerly of the "Follies" and "Miss 1917," is a member of the cast. Following this release will come "Her Ambitious Ambition," another fast stepping comedy in which Sue-lain Dudet, said to be one of the most beautiful girls of New Orleans, is the comedienne. These productions are making a film center of New Orleans where R. M. Chisholm, a prominent theater owner, is president of the company.

PICTURES WHILE DINING—Seeing Goldwyn Pictures while dining is the pleasure afforded visitors to the exclusive Arrowhead Hotel, Arrowhead Springs, Cal. This amusement innovation on the Coast has been remarkably successful, according to Seth Marshall, president of the company which operates the hotel. The picture is served as an added attraction on Wednesdays and Saturdays. "Polly of the Circus" and "Baby Mine" have been shown, the first to some 2,000 persons, and the latter to a still greater number.

FAMOUS-LASKY OUTPUT

"The Source," by Clarence Buddington Kelland, will be Wallace Reid's next Famous Players-Lasky starring vehicle following "Less Than Kin." George Melford will direct the picture, which will be largely filmed in the mountains—a lumber camp being the locale for the most impressive scenes. Ann Little will again appear in support of Mr. Reid.

There is much activity at the studio preparatory to the big studio benefit dance and entertainment June 8 to raise funds for relief of distressed members of the families of men from the studio who have gone to camp or to the front in the service of Uncle Sam. Cecil B. De Mille has accepted the position of chairman for the fund. There are now 78 men from the Lasky studio in uniform.

Vivian Martin's new Paramount picture has been named "Her Country First." Every move that the little star has recently made has been of a patriotic nature.

Jack Barrymore again occupies a star dressing room at the Fifty-sixth Street studio of the Famous Players-Lasky Corporation and is at work on his first Paramount picture, "On the Quiet," adapted by Charles E. Whitaker from the famous starring vehicle for William Collier, written by Augustus Thomas. An amusing scene takes place in an old time Bowery saloon, haunted by nondescript derelicts who develop intense affection for the college boy with the bankroll. Director Withey has gathered together some remarkable types, including Kid Broad and a giant "lum" nearly seven feet tall.

Emile Chautard is developing some particularly artistic scenes in "A Daughter of the Old South," the Paramount picture starring Pauline Frederick, the interiors of which are being made at the Fifty-sixth Street studio. In the supporting cast of this picture are Pedro De Cordoba and Vera Beresford.

FOUR FROM CULVER CITY

New pictures have been started at Triangle's Culver City studio which includes a society drama, a Western subject, an adventure in Paris which brings in the once terrible Apache, and a Triangle-Keystone comedy. "Marked Cards," the society picture, is an adaptation of a story by Adela Rogers St. John, based on the sacrifice of a girl to save her lover from the gallows, and features Margery Wilson. "Toton" (the working title), led by Olive Thomas, is a story of life in the Latin quarter of Paris. "A Good Loser" gives chances to Lee Hill and Peggy Pearce. It is a tale of a young Easterner who goes West for health and fortune and is sacrificed on the altar of friendship. "Isn't It Warm?" furnishes opportunities for Joseph Bennett, a juvenile, to get a house-moving job all tangled up.

"Everywoman's Husband" is well under way, as also is "The Painted Lily."

SIX MORE STATES IN

Colorado, Utah, Montana, Idaho, Nevada and Wyoming have subscribed the quota for membership in the Affiliated Distributors' Corporation, which leads Charles C. Pettijohn, general counsel, to remark that: "One of the reasons for the remarkable progress of the new unit is the fact that it is being presented solely by exhibitors. The Affiliated is a case of exhibitors only, even to the organization of the booking units comprising it. There are no stock salesmen on the pay-roll of the organization. Our feeling is that groups of exhibitors prefer having an exhibitors' proposition presented to them by exhibitors. The exhibitors doing this organization work are giving their time and energy to the movement because they believe in it. Under the Affiliated plan every dollar invested by the exhibitor goes for the single purpose of obtaining better pictures at lower prices. Not a penny of it can be touched for organization or promotion expense."

BIG PRICE FOR PARALTA STOCK

John E. De Wolf, president, and Herman Katz, treasurer of Paralta Plays, Inc., have purchased the stock of Carl Anderson, Nat I. Brown and Robert T. Kane at a price said to be \$750,000. The latter gentlemen only nine months ago got the idea of establishing the company which has developed into the tremendous Paralta producing organization, and their project was financed by Mr. De Wolf and Mr. Katz, which all goes to show just how good the moving picture business is when handled right by the right people.

VITAGRAPH STARS IN NEW PLAYS

Vitagraph stars have begun work on new productions. Gladys Leslie is to be seen in "The Rebel"; Harry Morey, with Betty Blythe as his leading woman, has begun work in "Fiddler's Green," a photoplay adapted from Dunn Byrne's story of the same name, and Corinne Griffith is preparing to be seen in "Love Watches," Somerset Maugham's comedy in which Billie Burke appeared some seasons ago.

BETZWOOD CHINESE STAR

The Betzwood Film Company's first big production at its plant on the Schuylkill River at Betzwood, Pa., is nearing completion under the direction of Ira M. Lowry. It introduces Lady Tsen Mei, a star of the vaudeville circuit.

MUTUAL'S NEWEST

"A Square Deal," American-Mutual production starring Margarita Fisher, was adapted for the screen by Elizabeth Mahoney from a story by Albert Payson Terhune. It will be released June 10. Miss Fisher has the role of a young girl who finds home tedious and seeks diversion in the dubious society of a "Higher Thought" clique. The direction was by Lloyd Ingraham.

"YELLOW TICKET" GOING BIG

Pathe's big feature, "The Yellow Ticket," went into the Rialto, New York, May 26, one week earlier than it was originally dated, and news from all over the country indicates that this picture, starring Fannie Ward, will prove a big drawing card for the summer. Indications are that first-run bookings will exceed the \$100,000 mark before the date of release. The entire Fox Circuit has booked "The Yellow Ticket" following the presentation at the Rialto, and bookings are made for the entire Turner & Dahnken Circuit, including one week's first-run at the Tivoli Theater, San Francisco and the Goddard Theater, Sacramento.

AMERICAN STANDARD PICTURES

The American Standard Motion Picture Corporation will shortly release a Western drama, "The Wolf Girl," starring Beatrice Allen. The picture is the first of a series produced by Square Films, Inc. "The Wolf Girl" was directed by Will Rex, and is based upon a story by Fred Lucas.

The Tom Brett Comedies will be released on the same program. The foreign rights of the comedies will also be handled by the American Standard.

RALPH INCE PRODUCTIONS

A most important combination of prominent interests in the fields of motion picture production and distribution is that marked by the consummation on Monday last of contracts entered into between Ralph Ince, Arthur H. Sawyer and Herbert Lubin whereby a series of huge special feature attractions will be produced, marketed and exploited bearing the brand name of "Ralph Ince Film Attractions." In addition to the three men mentioned above the name of one of the leading figures of the motion picture industry will be linked prominently in all of the activities of the newly-formed combination. Messrs. Sawyer and Lubin handled the distribution of "Mother" and "The Warrior" for the McClure interests.

"OVER THE TOP" ALL SUMMER

Following a record breaking week at the Philadelphia Academy of Music, Fred G. Nixon-Nirdlinger has booked "Over the Top" for every theater in which he is interested, in addition to a four-weeks booking at the Nixon in Atlantic City, where preparations are making for an all summer run.

TWO BILLY WESTS

On June 1 King-Bee is releasing "Bright and Early," a two-reel comedy, featuring a crooked hotel and a cuckoo clock, to be followed on July 1 by "Playmates," wherein Director Charles Parrott makes his debut as an actor in a dope fiend part. Both were made at the Hollywood studio.

ESSANAY AND GENERAL USING DOLLS—Essanay has nearly completed a series of ten pictures which it claims are unique. The chief characters are Mugsy, Mose and Mike, marionettes, although in some of the pictures human characters take minor parts. These dolls are fourteen inches high and act before the camera just as human beings act. They run the gamut of facial expressions, depicting grief, joy, anger, terror, jealousy, hate, love or any other emotion. Their release is soon to be announced.

General Film Company will soon put out a series of one-reel subjects to be known as the Cinema Doll Comedies. The players in these novelty films are dolls which have been cleverly and patiently manipulated to obtain unique comedy effects. The pictures are the product of the Emerald Motion Picture Company of Chicago and titles and distribution plans will be announced shortly by General Film.

NEW GOODRICH SERIES—

Edna Goodrich has begun work on "The Gadabout," the first of a new series of productions to be released through the exchanges of the Mutual Film Corporation. The pictures are to be made at the Biograph studios in New York. David Powell has been engaged for the chief male role. "The Gadabout" is under the direction of Burton King. Releases will be at intervals beginning August 5, following "Impossible Susan" in the Mutual schedule.

LILIES FOR THEDA—"The Message of the Lilies," a new super production for Theda Bara, is under way at the Fox Hollywood studios, with J. Gordon Edwards as usual the director. The story is by Betta Bruell and scenario by E. Lloyd Sheldon.

STATE RIGHTS ON NAVY PICTURE—

Educational Films Corporation's feature illustrating the war activities of the Navy is being put in shape for presentation at a Broadway theater early this month. Afterward the spectacle will be distributed to exhibitors of the Greater New York district. Outside of Greater New York "Your Fighting Navy" will be sold on the state rights plan. Among the visitors to Educational's New York office last week was Sol Lesser of San Francisco, who is negotiating for the rights on the Pacific coast.

GENERAL FILM'S LATEST—

"The Coming of Faro Nell," a Wolfville tale, which abounds in the keen and incisive humor of the Western plains that flowed from the pen of Alfred Henry Lewis, is the current release in the Broadway Star Features series. Following this, General Film will present another O. Henry story, "Sisters of the Golden Circle." The scenes are laid on the top of a Fifth Avenue bus, and present one of the film novelties of the year.

"The Man from Nowhere," a Blue Ridge drama featuring Ned Finley and Marion Henry, is the fifth Ned Finley production for General. It abounds in tense situations and contains a delightful heart interest. The climax is reached in a thrilling sawmill scene.

"HANDS UP" NEXT PATHE SERIAL—An announcement from Pathe is that the next serial released through the organization of the big distributing company will be "Hands Up," produced by the Astra Film Corporation, story by Gilson Willets, scenario by Jack Cunningham and starring Ruth Roland with George Chesebro as the hero. "Hands Up" is a Western picture dealing with the traditions and legends of the Inca Indians with a modern story of romance and adventure.

NEW WAR MAPS—A brand new idea in animated war maps is about to be released by the Universal Company through its animated department. A part of the recent great drive on the western front is included in the feature.

COMING PATHE RELEASES—

Three features for the summer months are announced by Pathe: Bessie Love in "A Little Sister of Everybody," June 30; Gladys Hulette and Creighton Hale in "Annexing Bill," July 7; Frank Keenan in "More Trouble," July 14.



THE DIANDO STUDIO, GLENDALE, CAL.

Some of the Buildings Where the Serial, "The Wolf-Faced Man," and the Baby Marie Osborne Features Are Being Produced for Pathe

"MADAM SPHINX" JUNE 9—On Triangle's June 9 program are "Madam Sphinx" and "The Last Rebel." The former is a story of a female amateur detective and features Alma Rubens and Wallace MacDonald, while Belle Bennett stands out in the latter, a civil war days story in which she plays the parts of granddaughter and grandmother.

HAL ROACH RETURNS TO COAST—Hal Roach, managing director of the Rolin studios, returned to Los Angeles the latter part of last week after a ten days' visit at the Pathe headquarters in New York.

"Our two big bets ready for current release are Harold Lloyd in 'Somewhere in Turkey' and Toto in 'Cleopatra,'" said Mr. Roach. "Coming along in the Lloyd program are 'Sie 'Em, Towser,' 'Are Crooks Dishonest?' 'An Ozark Romance,' and 'That's Him.'" "Cleopatra" is announced for an engagement over the entire Loew Circuit. It is a screaming burlesque of the story of Antony and Cleopatra.

BUSHMAN AND BAYNE'S LATEST—Francis X. Bushman and Beverly Bayne have begun work at the Metro studio on a new comedy by Corporal Luther A. Reed, entitled "Both Members." Charles J. Brabin is directing the feature. Gerald Griffin will have a prominent role in the production. The story deals with the subject of high finance.

CIVIC BETTERMENT PICTURES—

Screen Classics, Inc., and Metro are to play a prominent part in civic betterment throughout the country. Descriptions and synopses of their productions have been placed on file at the Municipal Reference Library, New York City, as a preparatory move in the important work. A bulletin of pictures of civic and educational value is being prepared to be sent broadcast. This will be used for reference by communities and organizations wishing to utilize high-grade pictures in their work of town betterment, health campaigns and patriotic propaganda.

LAEMMLE GETS "YELLOW DOG"—Screen rights to "The Yellow Dog" have been purchased by Jewel Productions to be used as a companion picture to "The Kaiser, the Beast of Berlin." It also will be a sequel to "The Kaiser" for the purpose of shutting the mouths of war calamity howlers in the Allied countries.

The film will be distributed by the Universal Film Company, through the exchanges of which all Jewel productions will be released in the future. The heads of six other production companies were outbid by Mr. Laemmle in obtaining the rights.

TAKES OVER DAVIES PRODUCTIONS—

Select Pictures Corporation has completed arrangements with the Marion Davies Film Company, Inc., whereby they will take over the Marion Davies productions and present the young musical comedy actress as a Select star. Under the plan Miss Davies will appear in six features for Select distribution.

Julius Steger, who produced "Cecilia of the Pink Roses," Miss Davies' first picture at the head of her own company, will also be supervising director for the rest of the series. "Cecilia of the Pink Roses" is being shown at the Rivoli.

BOLSTER STARTS WEST—

Harold Bolster, district manager of Goldwyn, has started on a trip to the Middle West to establish the new exhibitors' service bureau. It is likely that a service bureau man will be placed in each of the more important Middle Western Goldwyn exchanges.

SELL FOREIGN RIGHTS TO PETROVA PICTURES—

Messrs. Bidwell & Lorrain have secured through David P. Howells, Inc., representing the First National Exhibitors' Circuit, Petrova Productions for Chile, Peru and Bolivia, while A. G. Kent of Havana, Cuba, representing the Central American Film Company, will present these pictures in Cuba, Porto Rico, Santo Domingo, Venezuela, Colombia and Central America. Contracts have been also made whereby John Olson & Co. will distribute the productions of the Petrova Picture Company in Norway, Sweden and Denmark.

"EYE" IN NEW QUARTERS—

Offices of "The Eagle's Eye," the twenty episode serial story of the imperial German Government's spies and plots in America by William J. Flynn, the recently retired Chief of the United States Secret Service, is now in Suite 811 of the Brokaw Building.

MISS TALMADGE'S FIRST FARCE—

In "Good Night Paul" Constance Talmadge has achieved something of a triumph in her transition from straight parts to farce. It is the latest release by Select Pictures, in which she is presented by Lewis J. Selznick.

BLUEBIRD'S "EAGLE EYE"—

The release for June 17 by Bluebird will be the "Eagle Eye," featuring Monroe Salisbury.

"Smashing Through" is Universal's offering for the same date. It was received with great acclaim by Western miners on its pre-release.

WITHOUT FEAR OR FAVOR — By an Old Exhibitor

Creel a Good Friend of Pictures—That Michigan Squabble—Propaganda Films—Arthur Leslie's Good Work—Dietrich's Bold Plan

I DO NOT know George Creel or any of those about him; and still for six months I have been shouting his praises because I did know him to be one of the most powerful friends the American motion picture has. The great need of the present, as pointed out to us by William Fox in launching the movies' Red Cross drive—to get our industry out of the "unessentials" class—was plain to me six months ago, and I saw that the unusual Government recognition that had just then fallen to the films through Creel couldn't help but be a lever. So the attacks of subsidized newspapers on Creel never moved me. Besides, I had followed Creel and his writings for years, and I knew he wasn't the national enemy they painted him. I had been a student of the propaganda value of motion pictures, too, as my readers must be aware, and I knew that a man who appraised this value as correctly as Creel did—and with no chance for intensive study, where I had had seven years!—was no buffoon, despite what cartoonists or Senators might seek to prove.

As a student of politics I have not been surprised at the shift of attack of administration foes from the President to his official spokesman, Creel. It has become dangerous to attack the President. The "safe" way to slam the administration now is via Creel. The very name Censor is hateful to most Americans, and so it was easy for the opposition press to draw a distasteful picture of the new autocrat! But Creel's censorship was most benign, and attacking him as a Censor got out of fashion. American journalism's good, old-fashioned practice of personal mud-slinging became the style, to the end that to-day lots of addled Americans think that Creel is, to say the least, an impossible clown and, to say the worst, a real national danger.

SO, is "Without Fear or Favor" shocked to know that the Governor of the State of Michigan, through a Senator of the State of Michigan, suggests that "Congress investigate the distribution of U. S. films"? Well, now—! The complaint in detail is that "Pershing's Crusaders," the Creel Committee's big special film, in showing at Detroit and other Michigan cities, is violating an agreement that the Creel Committee made in January granting rights for official war films to the Michigan War Preparedness Board. Undoubtedly a simple mistake has been made—the making and distribution of propaganda films is a new job to America, and in the rush of starting, agreements may have been drawn that gave state rights to all Government films. Naturally, each State was entitled to the full Government program; but whether the Government hasn't the right to issue specials that it only will control is now the question.

And it isn't one of dishonesty, as the anti-Creel press was happy to infer from the foolish final sentence of the Michigan protest: "Detroit showing is announced as an even split with the theatre owner, the balance going somewhere in Washington, but not for any announced charitable ob-

ject." Where the papers erred in their play-up of this line was that Creel's worst enemies, even, don't question his *personal probity*. As far as this department is concerned, it wastes no guesses on the mysterious place that the "Pershing's Crusaders" profits go. It costs money to make our President's lofty purposes apparent to the peoples of the world, and if films will help defray the expense let "the balance going somewhere in Washington" be just as high as high can be!

THE propaganda picture is an important subject for such a week-by-week survey of the industry as this purports to be, and we are glad to know that we have "covered" it quite completely, with the exception of a single side. That is of the German propaganda film in America, and furnishes the best story of all! Unfortunately, the facts in the case are not as handy to us as we would like them to be; but do not worry, I will set them forth yet! All I can say at this writing is that Uncle Sam seems to possess an aide who is alive to every angle of German-propaganda-through-film, Henry Ward Beers, an assistant Federal attorney for the New York district. Knowing their tricks, the Hun propagandist stands powerless before Beers! If Hun propaganda has fared better in the press than on the screen, our industry can thank Beers. No less vital than the proper circulation of our own propaganda is the need to stop the circulation of the other fellow's!

ARTHUR LESLIE'S resignation from the Univers I publicity staff doesn't mean that his peculiar sort of work hasn't gone over. The "special man" is in film publicity to stay! It is recognized that exchange branches need him, yet there are many "home offices" that haven't him. Just as exchanges have publicity that must be launched in a special way, so with the "home offices," but they seem to feel that the regular publicity staff is able to handle everything. Carl Laemmle thought differently; the increasing difficulty in "landing publicity" was plain to him, so he wisely created the post of special man for Leslie, and to him assigned all press matter that Universal was particularly anxious to "get in." The appointment was no reflection on the company publicity department at all—Laemmle found that it wasn't right to entrust the "particular" story to the boys that had scores of the routine sort to put over. Just the other week I saw how well posted Carl (or Bob, or Joe, or whoever was responsible) had happened to be.

A distributing company was handling a special feature on which bookings were "off." The makers of the feature called in an advertising service man, who quickly found the publicity high-lights of the feature, and journeyed to a nearby city

where the picture had been booked to polish 'em off. (It's one thing to sit in an office and plan, and another to get out on the spot and put your plan over!) Well, the plan worked out like a charm. It was, therefore, not regulation company publicity at all; the story cost a couple of hundred dollars to get, and the sole purpose of the securing of it was the widespread publication of it! It was the "special man's" story, the kind a Leslie would have brought to the special channel for which it was intended and had printed "as is."

But the certain distributor had no such man. The story went in to the publicity department and out with their weekly batch. Most of the papers gave it a line or two. One, I think, gave it two paragraphs. The theater man who had put the stunts over wrote to the manufacturer of the feature: "Why don't you get my story into the trade papers? I'm not hoggish—I was glad to get your assistance, and now I want to pass the scheme along to my fellow exhibitors. Believe me, they'll want to work the stunt complete. Why don't you write something about it and send the story to the trade papers?"

I HAVE several interesting letters from Fear-of-favorites for printing, but the "available space" is again me. Here, though, are two writers that dispute things I've said, and so in fairness I'm using their squibs this week, although there are earlier communications on hand. "Mac," who seems to have had the experience that qualifies him to know, says one doesn't know how illy New York looks after her movie-weekly photographers until he sees how the authorities of other cities do it. "Do you think," he says, "that any other city would have had the President come to visit without making some kind of provision for the cameramen? Most cities of the first class would have built special stands. Most cities have some advertising sense; the New York authorities are busy grafting."

I doubt if my friend speaks the truth in his last phrase, but I learn that no facilities whatever were afforded the movie weeklies by the New York police on the occasion of the President's Red Cross visitation. In their desire to keep the distinguished guest from harm the police seemed to have lost their heads and kept all cameras a distance of a block from the portion of the stand where in the President sat. Photographs, still or moving, obtained at such a range are seldom of any value. In this instance, indeed, a stand for the photographers—admittance to which would go only to those who had passed a strict identification test—would have solved the difficulty. I am surprised that the officials of the Red Cross, who were interested in the dispatch of the parade views to all the country, permitted an arrangement that lost these pictures their

star attraction and reduced their effectiveness immeasurably!

FROM Albany, N. Y., I am bidden to "read Mr. Vanderlip's message again" and "un-kid" myself. I presume "un-kid" is now Albanese for "undecieve!" This correspondent says a joker is found in the Vanderlip letter in the following line: "That a child may find it necessary to economize in his motion picture expenditure if he takes a pledge to save, that it may be desirable for him to refrain from such expenditures, is undoubtedly true, but I do not think that we should start a campaign specifically to pledge children not to go to motion shows."

The writer says further that Mr. Vanderlip makes clear to the Los Angeles War Savings Committee to which he protests that he "was pushed to it," with this statement: "Right at the moment many motion picture organizations are offering to carry 'trailers' on all releases for the next three months, and it comes particularly hard when they are co-operating in this way with us to specifically select them as particular ground for economy."

The correspondent's belief is, in brief, that while one branch of Mr. Vanderlip's forces was getting movie help, another was following instructions by attacking the movies! Of course, when Mr. Vanderlip's attention was called to this unnatural situation, he had to applaud the work of the one branch without discouraging the efforts of the other.

THEODORE DEITRICH was known during his long service on the Hearst papers as a man who wasn't afraid of a new idea, and so I can see why he insisted on the right to screen Louis Joseph Vance's "Inn of the Blue Moon" before book or even magazine publication. Deitrich's thought undoubtedly was that the quality of his film would record victory or defeat. Most film producers like to tack the wide publicity accruing from book and magazine publication to their releases, but Deitrich says his film doesn't need a cane to lean upon! It's all a matter of viewpoint, but you can't say Deitrich's isn't a bold one. Praps that's why we can be confident the Doris Kenyon pictures (Deitrich-produced) will meet with success.

Personally, I have no doubt that better scenarios could be secured if authors wrote with the screen right in mind. I have seen so many picture adaptations of famous stories (bought for their fame, indeed!) that failed auspiciously to hold the spectators' interest. Not because they were "botchy" adaptations, either, but solely for the reason that the stories couldn't adapt! To get results, the author should be so well paid by the picture producer that the screen will be his first thought, and the book or magazine reader his next. It was exactly such an arrangement that Mr. Deitrich had with Mr. Vance.

I hope Deitrich will have lots of imitators, for here certainly is a time when imitation will do the producing side of this industry no harm!

THE EXHIBITOR AND HIS ACTIVITIES

STRAND'S GOOD BILL—Marguerite Clark will be the star attraction at the Strand Theater next week in her latest Paramount production, a screen version of "Prunella," which was her last stage success. Bob Bakker, the Western hunter, will lecture during the exhibition of pictures showing him capturing a huge bear single handed. The sixth of the Chester-Outing scenic pictures, "Pines Up and Palms Down," Ditmar's zoological studies, and James Montgomery Flagg's latest satire comedy, "The Spoiled Girl," will also be on the program. The interior of the theater has been equipped for the summer and presents an invitingly cool and attractive appearance.

ELEVEN IN THEIR STRING—Ruben & Finklestein interests, controlling ten theaters in Minneapolis and St. Paul, have closed a deal with Saxe Bros., whereby the beautiful Minneapolis Strand Theater is added to their string of houses, taking possession May 18. Under the management of Charles G. Branham the Strand has been a sensational success the past year. It is one of the most beautiful houses in the Northwest and has a seating capacity of about 1,100.

EAGLE IN THE LOBBY—James George, proprietor of the Victoria Theater, at Harrisburg, Pa., hit upon a unique method of a standing lobby display for the twenty-weeks run of "The Eagle's Eye." Alterations in the theater enlarged the lobby considerably and a large cast of an eagle, measuring six feet from tip to tip of the outspread wings, was placed there to advertise Chief Flynn's serial.

AUDIENCE IN THE PICTURE—J. H. Michael had "The Movie Studio," as the headliner of the Academy bill, Buffalo, last week. Lawrence McGill has the part of the director in the sketch. Persons in the audience were invited to come upon the stage and take part in the picture. The completed production was shown at the Academy the week of June 3.

FOUR IN ONE MANAGEMENT—Charles G. Miller, Charles T. Baker, James Arch and C. J. French, of Nappanee, Ind., have assumed the management of the Auditorium Theater.

ROTHAPFEL'S PRINTS HERE—S. L. Rothapfel is back at the Rivoli after three weeks motion picturing in the Marine Corps encampments along the Atlantic Coast. The Marine Corps Publicity Bureau is rushing through the laboratory the 15,000 feet of film he obtained and the prints will be ready for release soon. They will be shown first at the Rivoli and the Rialto.

MAKES HIS OWN PICTURES

—Earl L. Crabb, manager of the Strand Theater, Buffalo, is a great believer in the pulling power of purely local films. With this in mind, he has recently purchased a camera for the exclusive use of the Strand, and when 400 Belgian soldiers returning to the field of battle from Russia stopped in Buffalo as guests of the city Mr. Crabb was on hand at the station and followed the heroes along the line of march, later going with them to the Country Club, where he got some interesting films of the men of war. As Mr. Crabb has installed his own developing room in the Strand the films are soon ready.

ALLENS HAVE ANOTHER THEATER

—Jule and J. J. Allen have acquired the Regent Theater in Ottawa, Canada, which means the usual improvement attendant upon their purchase of a picture theater. Ten years ago they opened in Brantford, Ont., the first picture theater in Canada outside of Montreal and Toronto. Their field has widened until now they have a chain of theaters throughout Canada presenting most that is best in pictures.

NEW BRONX AIRDOME

—Plans have been filed by the City Estates Company, 32 Nassau Street, New York, for the erection of an airdome motion picture theater on Southern Boulevard, near Aldus Street.

KLATT TO BUILD ANOTHER

—Report has it that William F. Klatt, with offices in the Union Trust Building, Detroit, who built the Regent Theater, now leased to Charles H. Miles, who also owns the Rosedale and who built half a dozen other houses which he later sold, contemplates the erection of another big theater.

OTTAWA'S REGENT RE-OPENED

—Douglas Fairbanks in "Mr. Fix-It" reopened the Regent Theater, Ottawa, on May 20, to a capacity audience. The house has been redecorated and brought up to date in appointments and now is satisfying to mind and body.

BUTTERFIELD IN BATTLE CREEK

—Col. W. S. Butterfield, who is building a new theater in Battle Creek, Mich., to seat about 1,600, says the theater will open around September 1. Lipp and Cross also are stockholders in the enterprise.

ANOTHER IN BROOKLYN

—A new one-story motion picture theater, with seating capacity of 550, will be erected by A. J. Palumbo on the northeast corner of Myrtle and Hudson Avenues, Brooklyn. The new house will cost about \$10,000.

KEATING WOULDN'T SCARE

—The Jubilee Theater on Niagara Street, Buffalo, had "The Kaiser, the Beast of Berlin" booked. Manager George Keating was called on the phone and was told that if the picture was shown it would be the last exhibited in the Jubilee. "The Kaiser" was shown in spite of the threats," said Mr. Keating to THE MIRROR representative. "We will take a chance on having the house blown up." The district in which the Jubilee is located is populated largely by Austrians, Rumanians and Germans. Nufsed!

ANOTHER FOR INDIANA

—A. R. DeVoe, manager of the American Theater in Washington, Ind., has started work on a new house which will have a seating capacity of 570.

FINED FOR ADMITTING CHILDREN

—The law which prohibits admission to moving picture theaters in Montreal of children under sixteen is being rigorously enforced, and a number of theater managers have been fined. The proprietors of the North Star Theater, St. Hubert Street, N. Lavant and Nicholas Tabot, were fined \$25 each and costs, while the proprietors of the Dominion Theater, the Napoleon, the Maison Neuve, the Lord Nelson, and the Alhambra on St. Catherine Street have all pleaded not guilty.

PLAZA INCREASES CAPITAL

—The Plaza Theater Company, Buffalo, has increased its operating capital from \$15,000 to \$45,000.

LELAND PAYS WAR TAX

—The management of the Leland, which is one of Frederick F. Proctor's principal theaters in Albany, announces that patrons hereafter will not be asked to pay the war tax on admission tickets, the fee being paid by the management. This means that the great feature productions that will have their first run at the Leland, together with the fine music furnished by the Leland Symphony Orchestra, will be offered to patrons with no other charge than the regular scale of prices.

WINONA HOUSE CLOSSES

—The Princess Theater, Winona, Minn., has given its last performance. The building has been sold and will be remodeled and used for mercantile purposes.

SOUTH BETHLEHEM ADDS ONE

—A new one-story motion picture theater to cost about \$20,000 will be erected by E. H. and R. E. Neumeyer on East Third Street, South Bethlehem, Pa. The house will be about 60x100 feet.

FIGHT BAD ORDINANCE

—Moving picture theater proprietors of Wabash, Ind., are preparing to fight a proposed city ordinance which would force them to pay a license for every day their theaters operate.

UNITED EXHIBITORS BOOKING

—Announcements have been mailed to motion picture exhibitors of Central Pennsylvania that the United Exhibitors' Association of Pennsylvania, New Jersey, Delaware and Maryland has decided to take up the bookings of the following pictures: "The Struggle Everlasting," with Florence Reed; "Accidental Honeymoon," with Robert Warwick; "A Pair of Sixes," and "Ruggles of Red Gap," with Taylor Holmes; "Men Who Have Made Love to Me," with I. Mary McLane; "Would You Forgive?" with Holbrook Blinn; "The Guilty Wife," with Jane Gray.

The announcement, which was issued by Benjamin Shindler, assistant secretary of the association, with offices at Sixteenth and Walnut Streets, Philadelphia, states pictures will be handled on a co-operative basis for the benefit of the members of the association and the Exhibitors League of America, with which the association is affiliated. Mr. Neuman will represent the organization and will have headquarters in the Kleine offices, 1309 Vine Street, Philadelphia.

PARKWAY TO IMPROVE

—Alterations and improvements will be made by the Parkway Theater Company of Baltimore in its theater at 30 West Lexington Street. The work will consist of a new front, reinforced-concrete gallery, new concrete floors, plastering and painting.

WOMAN'S FORUM AT RIVOLI

—A list of those in the audience which filled the Rivoli last Tuesday morning at the second annual entertainment given by the Woman's Forum would read like a "Who's Who in the Women's Clubs." The combination program presented by the members of the Forum and by Mr. Rothapfel was a pronounced success and realized a handsome sum for the various war charities in which the Forum is interested. Among the guests of honor who occupied the loges were Mrs. Belle De Rivera, honorary president of the City Federation of Women's Clubs; Mrs. Eugene J. Grant, an ex-president of the same organization; Mrs. William R. Chapman, president of the Rubinstein Club; Miss Mary Hay, national chairman of the Woman's Suffrage Party; Mrs. Simon Baruch, president of the Southland Club and regent of Knickerbocker Chapter, Daughters of the American Revolution; Miss Katherine Eggleston, the writer, and many others equally prominent.

KUNSKY ET AL. CONTRIBUTE

—John H. Kunsy, president of the John H. Kunsy Enterprises of Detroit, has contributed \$1,200 to the Detroit Patriotic Fund and 100 per cent. of his employees have also subscribed.

TELLS ABOUT THE PEOPLE OF THE SCREEN

IRENE CASTLE has volunteered to go to France along with other artists, to entertain our soldiers who are serving in the trenches.

E. H. Sothern heads the list of theatrical leaders who have arranged for behind-the-lines theaters in France. When Mrs. Castle learned of the plan, she eagerly offered her services and insisted upon paying the expenses of herself and assistants in the work. So it may be that there will be but few new pictures for release in which the young widow of Vernon Castle will be seen.

B'LLY WEST will soon be seen on Broadway. About July 1 he will begin vacationing and he may be seen any day after the Glorious Fourth in the neighborhood of 42nd Street up to Columbus Circle. His friends are advised to watch for him in all soda stores along the Gay White Way.

KATHERINE HARRIS BARRYMORE, who plays the leading role of Lily Bart in "The House of Mirth," wears a pair of earrings that have been in the Barrymore family for generations.

ANITA STEWART is working very hard in "Mind-the-Paint Girl" scenes, but she still finds time for war endeavors—and shopping. She is an active member of a Staten Island organization which is "mothering" the boys who go from that section into Uncle Sam's service. But as her role in the Pinero play necessitates an extensive wardrobe she is kept busy 'tween scenes and war work shopping on Fifth Avenue.

MADGE EVANS, the World's kiddie star, has just had an honor conferred upon her by Secretary of the Treasury McAdoo. Little Madge received an Honor Button in recognition of her efforts in behalf of the Third Liberty Loan. She has also been made a Major in the Junior American Guard, an organization of young patriots active in serving the country.

THE DOLLY SISTERS recently sipped tea with a minister and his wife at Yonkers, N. Y. This is how the musical comedy actresses found themselves so far from their "home" environment.

It seems there is a wedding scene in a country church in their picture, so they journeyed to Yonkers, where they met the parson's wife, who hospitably offered tea. She listened in amazement to the Dollys' tales of Broadway, and finally expressed a desire to "visit" it. So next day tickets arrived for a musical comedy just off Times Square. The Dollys said, "You showed us a good time in Yonkers, so it's our turn to show you one on Broadway." And both the minister and his wife *did* have a good time.

TOM MIX, who appears in the picturesque country of the great Northwest in "Ace High," has some interesting things to say about the vast regions where Canada and the United States join borderlands. "There is just as much respect for law there as there is anywhere else," said Mr. Mix. "Life stands out there in a peculiar way. One is good or bad, but never half way between. There are those who believe in and uphold the law and those who fight it. I would say that there is a stronger distinction between them than there is on any other border I know of."

"One of the pleasantest features of the land is the romance that prevails in it, which is perhaps due to the French influence that is felt there."

DORIS KENYON has received a commission in the Regular Army of the United States. In appreciation of her work in connection with the Liberty Loan and Red Cross drives, she has been appointed honorary sergeant of 122nd Company, 70th Regiment, U. S. Coast Defense.

Miss Kenyon is arranging for a private showing of "The Street of the Seven Stars" for the fellow members of her command at Fort Hamilton.

DOUGLAS FAIRBANKS, returning to studio life once more, immediately hunted down Allan Dwan to arrange for a new scenario. Said Dwan, "Don't know what we'll do for your next story. Our pirate picture is impossible—every boat is in government service."

"Why worry, Allan. Morocco is a picturesque country. I can see a young American"—and for ten minutes Fairbanks continued describing the possibilities of this character in the land made famous by its harems.

"Great, Doug," interrupted Dwan, "And we can have him . . ."

And so began Doug's latest picture which will follow "Say, Young Fellow."

HAROLD LLOYD is a strong War Stamp man. He strolled into a grill and after dinner called for his bill. He paid his check, gathered up the change from the waiter's little hold-up tray and laid a twenty-five cent thrift stamp on it.

The waiter seemed stunned for an instant, then he smiled and pocketed the stamp.

"I understand, sir," he said, "and it is a very good idea. Thank you, sir; thank you."

WILLIAM V. MONG, remembered in Triangle character parts, has at last realized his life's dream. He is now the owner of a ranch and with the end of his screen career can retire and be a gentleman farmer. Mong has purchased ten acres of the famous Whittier citrus belt and expects to build a ranch home, the plans for which he has drawn himself. With orange trees, a few chickens, rabbits and pigs, Mong believes he could be quite content.

"NAZIMOVA" is the name of a new color which an American maker of dyes has named after the actress. This tint is of the deepest purple and gives the velvety appearance of a pansy to silk which has been dipped in the dye.

IT IS NOT OFTEN that a fisherman goes fishing with the hopes of catching no fish, but when Sessie Hayakawa cast a net into the ocean in making a scene for his forthcoming production, that was exactly what he hoped, because the action of the play demanded that he make what fishermen call a "water haul." Of course the perverse fate that wills it that the man who wants fish shall not catch them, and the man who does not want them shall have them, arranged things so that every time the net was cast flapping flounders, soles and mackerel came in with the haul. It took several hauls to get a net that was bare of fish. The Hayakawa company, which was quartered at the Hotel Del Monte near Point Lobos, where the locations were being shot, as well as the other guests of the hotel, had fish for dinner that night.

EARLE WILLIAMS, after completing "The Girl in His House," went on a week-end trip. He put his roadster in good condition and packed a suit case of his best clothes. He reached his destination—way up in the mountains. It was dark, he was hungry, but vainly he looked for the friendly lights of a big hotel. After a time he found the hotel, but it was dark. There was not a human being in sight, so he took the down trail. Finally he came to a camp and here he was given food. It was some time in the morning, however, before he reached his hotel, so Mr. Williams has decided to do his vacationing at home after this.

TOM MOORE is unusually careful of his voice. Though he has taken part in the silent drama for so many years that one wouldn't suppose his voice mattered at all, he has lozenges specially prepared for it. He uses many of them during the course of the day, offering the explanation that unless his voice is in good condition he cannot act—even silently. This, it is claimed, is positively Tom's only idiosyncrasy.



ERNEST TRUEX
Playing Opposite Shirley Mason
in Paramount Pictures



OLIVE THOMAS
Triangle Star Ready to Hit the
Trail to Broadway



DORIS KENYON
At the Head of Her Own Com-
pany, De Luxe Pictures



JOHN BARRYMORE
Latest Acquisition to Para-
mount's List of Stars

THE PICTURE AND IDEAS FOR PLAYING IT

"Missing"

THE PICTURE

Five-Part Drama by Mrs. Humphry Ward. Released by Paramount. Cast Includes Thomas Meighan, Robert Gordon, Sylvia Bremer, and Ola Humphrey. Directed by J. Stuart Blackton and James Young.

Values

Entertainment Very Good
Story Good
Acting Good
Photography Good
Technical Handling Very Good
Settings Good
Moral Effect Wholesome

Points of Interest

The screen adaptation of Mrs. Ward's novel. A simple and moving story of the war laid in England, involving a devoted couple. A beautiful production, artistically directed. A picturesque background of wooded hills and vine-covered cottages.

Story and Production

In a pretty little English village, Nell and Lieut. George Surratt are married. The young husband has but a few weeks' leave for his honeymoon, so the journey is quickly made to the new home. There for a few blissful days they are wonderfully happy, but soon the call comes and the young husband leaves. Nell endeavors to be brave and cheerful, but the days pass slowly with only letters from the soldier-husband. Finally word comes that he has been wounded and reported "missing." Nell is stunned but waits hopefully until a year has passed. In that time Sir William, a devoted neighbor, has asked her to marry him, and Nell is urged to accept him by a selfish sister. The husband has been found—a shell-shock victim—but the sister reports to Nell that the man is not Surratt. However, Nell later sees him and joyfully reclaims him and nurses him back to health. Sir William, really wishing her happiness, does all in his power to help Surratt regain his strength.

The production of "Missing" was in every sense pleasing. The simplicity and charm and appeal of the original work was in no way lost in its screen transition. While the story has the great war for its background, it is those who stay at home—and give—that it chiefly concerns. Both the acting and direction were of the highest order, with special honors going to the directors, and Robert Gordon and Sylvia Bremer in the leading roles.

ADVERTISING IDEAS

Paramount has some particularly good material prepared for "Missing." Their one, three, six and twenty-four sheets are particularly attractive and give a splendid idea of the story. Use their photos for lobby display and also the production cuts and mats. They have prepared some splendid advance material for circularizing and newspaper stories. In addition to this help, exhibitors should advertise the picture as a story with a war background. Be sure to say that it has been pictured from Mrs. Ward's popular novel of the same name—this will help you obtain the co-operation of the local book stores. There are several players of prominence in the cast to feature—Robert Gordon, remembered as Huck Finn in "Huck and Tom"; Sylvia Bremer, and Thomas Meighan.

Catch Phrases

"'Bonnie Sweet Bessie' is just a Little Love Song, But It Won't Back Nell's Soldier Husband When Science Failed." "Thousands of Boys Are Reported Missing. Perhaps Their Fate Is the Same as the Hero's of 'Missing.'" "Her Love and Faith Helped to Bring Him Back from Among Those Missing."

The Picture Facts given under this head represent the judgment of our special staff

Harry A. Gibbs

Frederick James Smith

Fritz Tidden

Helen D. Reid

supplemented by that of
The National Board of Review

Any picture rejected by that board is not listed

MUSICAL PRESENTATION

Open with a march.

Title: In a cheap lodging house, a waltz.

T. Why are you not in uniform? Soft 4-4.

Insert Roll of Honor, God Save the King.

T. Their last day, soft love song.

T. Sing my song, plaintive Scotch song.

T. Can't you stop swinging, soft intermezzo.

T. Lieut. George Surratt, a march.

T. Oh, I say, let it out, Scotch song.

T. Echoes of the struggle, intermezzo.

T. I will leave you with him, slow 4-4.

Nell sings Bonnie Sweet Bessie, that song.

T. Singing and smiling, a march.

"Blue Eyed Mary"

THE PICTURE

Five-Part Drama. Story by Frances Crowley. Produced by Fox. Features June Caprice. Supported by Helen Tracy, Bernard Randall, Henry Hallam, and others. Directed by Harry Millarde.

Values

Entertainment Fair
Story Good
Acting Good
Photography Fair
Technical Handling Fair
Settings Good
Moral Effect Wholesome

Points of Interest

The pleasing personality of June Caprice. Good acting of the entire cast and realistic interior settings. A wholesome story, which should please many.

Story and Production

The Father of "Blue Eyed Mary" Du Bois had been disowned by his wealthy mother because of his marriage. Mary is sent for by her grandmother in order that she may be brought up and educated according to the Du Bois theory. She arrives at her grandmother's home in Washington Square and does everything to make her presence pleasing and also to bring about a reconciliation. Her cousin Cecil Harrington does everything to make things unpleasant for Mary, and succeeds until finally he is caught in an attempt to steal his aunt's valuables. He is brought to terms and a reconciliation is effected between mother and son.

The picture as a whole will go over, although the story has no depth whatever. As soon as the first scene is flashed on the screen the ending is surmised. The photography in most of the interior sets is very dark and in some spots very black and white. This is a picture that will interest the kiddies.

ADVERTISING IDEAS

If possible place a safe in your lobby, on this put a sign reading: "This safe brought a fortune to 'Blue Eyed Mary.' See June Caprice in 'Blue Eyed Mary.'" Also have cards printed, to send out to your patrons, reading: Have you a for-

tune in your family? Maybe—Look Around! See June Caprice in "Blue Eyed Mary."

Catch Phrases

"Devotion Receives Reward." "The Reward of the Faithful 'Blue Eyed Mary.'" "Charming June Caprice in 'Blue Eyed Mary.'" "Wins Fortune Through Faithfulness."

"High Stakes"

THE PICTURE

Five-Part Drama by Andrew Soutar. Produced by Triangle. Features J. Barney Sherry. Supported by Harvey Clark, Jane Miller, Edward Washington, Myrtle Rishel and others. Directed by Arthur Hoyt.

Values

Entertainment Good
Story Good
Acting Good
Photography Very Good
Technical Handling Good
Settings Good
Moral Effect Wholesome

Points of Interest

An especially finished performance by J. Barney Sherry. A thoroughly interesting story that has all the elements of popular appeal. The details of direction are carefully carried out.

Story and Production

"High Stakes" can be unmistakably classed as a crook play, and one that has many tense moments.

After repeated failures to capture Ralph Stanning, a master cracksmen, Scotland Yard gives up the task for five years. During this time Stanning reforms, marries and becomes the father of a handsome boy. Then the theft of a valuable pearl necklace takes place at a fashionable party, and the Scotland Yard operatives suspect Stanning. They formulate a plan to determine if the cracksmen really stole the jewelry, but Stanning emerges scathless and in a position to rebuke severely the detectives for their suspicions.

ADVERTISING IDEAS

You might place the theater safe in the lobby and hang a sign on it reading, "Ralph Stanning, the master cracksmen in 'High Stakes,' is the only man in the world who can open this safe without the use of tools." If your town includes a safe manufacturer with a street window the same idea might be utilized if the proprietor will consent. An effective lobby display could be made by having someone's fingerprints taken, and then the same hand with a silk glove on, which of course obscures the lines.

Catch Phrases

"A Battle of Wits Between a Master Crook and a Scotland Yard Detective." "A Raffles Baffles the 'Bulls.'" "Scotland Yard Plays Its Last Card—and Loses." "J. Barney Sherry as the Cleverest and Most Elusive Crook in England." "A Reformed Society Crook is Almost Ruined Through the Generosity of His Heart."

"Reclaimed"

THE PICTURE

Seven-Reel Drama by Richard Field Carroll. Produced by Harry McRae Webster Productions. Features Mabel Julienne Scott and Niles Welch. Supported by Anders Randolph, Fred W. Peters, Mabel Wright, Sidney Bracy.

Values

Entertainment Good
Story Good
Acting Very Good
Photography Good
Technical Handling Very Good
Settings Good
Moral Effect Wholesome

Points of Interest

Both of the featured members of the cast give fine performances. An excellent supporting company. A vigorous story holds up the interest for seven reels. The details of the direction have been carefully attended to.

The Story and Production

When a production extends two reels beyond the usual five the lengthened time that the audience must sit still and hold their attention to the screen is liable to make them supercritical, and any little flaws toward the end assume a much larger aspect. In producing a picture of this footage the producers necessarily must be sure that the story warrants it, and that the director will present it in such a form that the audience's attention will remain riveted. That this is the case with "Reclaimed" is positive. It could possibly be cut down to five reels, but it has, however, sufficient vitality as a seven-reel picture. The fact that all departments of production are especially well done, of course, has a great deal to do with it. Special mention should be made of the thoroughly pleasing performance of Niles Welch, who is more natural than the general run of juveniles.

The story covers a period of about twenty years. It opens in Mexico, where Mark Sinister murders in cold blood the father and mother of Amorita, a halfbreed girl. On her deathbed the mother makes her daughter swear that she will avenge her parents' death. Ten years later we see the girl, now grown into charming, budding womanhood, in an American city unable to secure work. She attempts suicide, and is saved by Frank Truman. She is taken into a kindly family. Then years later we see her thoroughly trained by their care into a cultured woman. All through the story she has come in contact with Sinister, but does not know that he is the man she swore revenge upon when a child, until a perfectly logical circumstance reveals that he is the murderer. In the end she is able to see her desire fulfilled in his death.

ADVERTISING IDEAS

"Reclaimed" does not offer any opportunities for a logical stunt lobby display. The set of stills made by the producers contain a great deal of action, and a generous display of them should make an attractive and inviting outlay. Practically the whole cast are very well known, and special stress should be laid upon their presence in the picture. Enlargements of their personal photographs should prove valuable. An enlarged program on canvas could be used to advantage.

Catch Phrases

"Revenge is Sweet." "It takes Twenty Years, But the Murder of the Heroine's Parents is Finally Reclaimed." "Seven Reels of Excitement."

"Prunella"**THE PICTURE**

Five-Part Drama from the Play of Granville Barker and Laurence Housman. Scenario by Charles Maignan. Produced by Paramount. Starring Marguerite Clark. Supported by Jules Raucourt, Harry Leoni, Isabel Berwin, Marcia Harris, and Nora Cecil. Directed by Maurice Tourneur.

Values

Entertainment Very Good
Story Very Good
Acting Excellent
Photography Excellent
Technical Handling Very Good
Settings Excellent
Moral Effect Wholesome

Points of Interest

A quaint and whimsical fantasy of rare imagination and charm. The best screen characterization Marguerite Clark has ever contributed. Direction of superb artistry by Maurice Tourneur. The "new art" of setting—studio stylization—shown in a number of remarkable scenes.

Story and Production

"Prunella" is a fragile fantasy, the story of a beautiful maiden, Prunella, who lives in a garden with her three old maid aunts, Prim, Prude and Privacy. Prunella is carefully guarded from the world—until a troupe of strolling players comes to town. One of them, Pierrot, creeps into the garden and captivates the heart of the simple maid. So Prunella runs away with Pierrot and becomes Pierrette. For two happy, carefree years they wander from country to country. Then Pierrot tires of his married life, chafing under the seeming bondage, and runs away. But desolation enters his heart, and he longs for his Pierrette and the love of the old days. Finally he seeks out Prunella's garden, now deserted and unkept. Vivid memories stir in his heart. Once again he climbs a ladder to her bedroom window. But the room is empty—dusty and chill. As Pierrot slowly descends, weary and heartbroken, Prunella appears in the garden. She, too, has been drawn back by memories of the past. So Prunella forgives her Pierrot, knowing at last he has found the meaning of love.

Mr. Tourneur has developed the fantasy with a splendidly imaginative touch. There are many scenes remarkable in their handling, as the glimpses of the strolling players' caravan, the wanderings through strange lands.

ADVERTISING IDEAS

You can safely call "Prunella" one of the few big pictures of the year. It will appeal to the better class and is the kind of production to win you many new patrons from among the I-never-go-to-the-movies folk. Marguerite Clark's name will, of course, be a big item. Call attention to Mr. Tourneur as director and mention that he did "The Bluebird," "Barbary Sheep," "The Rise of Jenny Cushing," "Rose of the World," "The Whip" and other productions. "Prunella" is a play of literary distinction, is published in book form and was produced as a dream in New York by Winthrop Ames with Miss Clark as the star. Get book stores to co-operate with the published play. Place doll houses in store windows with a card bearing the words: "This is the quaint home of Prunella, Marguerite Clark's latest fanciful heroine. See her at the ——— Theater." You might arrange your lobby after the fashion of a Dutch garden, with green cloth hedges and quaint hangings. Avoid sensationalism. Play up Miss Clark's "Prunella" as a stage and literary success, and the beauty, purity and sweetness of the whole production. Paramount's one six-sheet, two three-sheets and two one-sheets are done in this spirit.

Catch Phrases

"Prunella Lived Alone in Her Garden Until the Strolling Players Came." "She Ran Away with Pierrot, Lived Two Happy, Carefree Years and Then—See 'Prunella' at the ——— Theater." "Have You Ever Felt the Lure of the Strolling Player?" "Pierrot Didn't Know What Love Was Until He Lost Prunella."

MUSICAL PRESENTATION

Open with a march movement, fantastic.

Title: Your mysterious, a soft barcarolle.

T. What is my task to-day? a caprice.
Prunella at gate, pompous fantasy.
T. Who are you? a soft waltz theme.
T. That night, a march, soft, subtle.
T. Where can we find a ladder? hurry.
T. Asleep, awake, soft waltz.
T. We are to have another Queen, air de ballet.

T. For two happy years, neutral theme.
T. They had married, a polka.
T. Long had he searched, love theme.
Pierrot at statue, minor strain.
T. You must remember me, love theme.

Guests leave house, ballet style.
T. Hush, the buds are waking, love theme.

"The Fair Pretender"**THE PICTURE**

Five-Part Comedy by Florence C. Bolles. Released by Goldwyn. Features Madge Kennedy. Supported by Tom Moore and Paul Doucet.

Values

Entertainment Good
Story Fair
Acting Good
Photography Good
Technical Handling Good
Settings Good
Moral Effect Wholesome

Points of Interest

The personality and appeal of Madge Kennedy. Her appearance in a role which offers fine comedy moments. A pleasing story, well acted and directed.

Story and Production

A plot which has served successfully in stage farces has been utilized with equal good fortune in Madge Kennedy's latest feature. It provides this appealing little lady with one of those delightfully naive, ingenuous roles for which she is so well suited. Her supporting cast includes the popular Tom Moore in the role of an impetuous playwright, and he acts with his accustomed ease and skill.

Miss Kennedy is seen as a stenographer with theatrical ambitions. But unfortunately she is discharged from her position before she can prove her capabilities. So she decides to "act" in society and assumes the name of a dead officer named Brown. As the fair widow of a dashing army man she becomes the pet of society. She promptly falls in love with a fellow guest at a house party, but her happiness is short lived, for Brown enters in the flesh. He had not been killed, and is curious to see his "widow." He forgives her and promises to keep her secret until she has left. So the little lady leaves, but finds on the train the man of the house party, who had loved her, and the two confess and give promise of being happy ever after.

There was a spy episode in the picture, which could be omitted without harm to the story. It in some respects mars the tempo of the production.

ADVERTISING IDEAS

Exhibitors should make use of the lobby sets provided by Goldwyn. All are colored and illustrate the most striking moments of the play. They come in two sizes, eight by ten and eleven by fourteen, and there is also a special picture twenty-two by twenty-eight. There are as well the twenty-two by twenty-eight photo-gelatine enlargements of Miss Kennedy's portraits, and these should be liberally displayed. This material is available at all Goldwyn branches, together with a rotogravure one sheet and lithographs in one, three, six and twenty-four sheets.

Catch Phrases

"She Invented a Husband and Then was Amazed when He Came to Life." "Marrying Dead Men Proved Dangerous Business to 'The Fair Pretender.'" "Sometimes the Dead Come to Life and Then They Cause the Pretenders to Beware."

"Restitution"**THE PICTURE**

Nine-Part Production. Produced by Thena Film Company. Cast includes Lois Gardner, Eugene Corry, Frank Whitson, Amy Jerome, Frederick Vroom, Mabel Harvey and Virginia Chester. Supervised by G. C. Driscoll. Directed by Howard Gaye.

Values

Entertainment Good
Story Fair
Acting Fair
Photography Very Good
Technical Handling Good
Settings Good
Moral Effect Wholesome

Points of Interest

A production, while badly in need of editing, which will prove of wide interest of appeal if properly handled. Exquisite photography and a wealth of incidents of historic value. A costly film presentation.

Story and Production

With proper cutting and handling "Restitution" will be found a worth while picture—both from educational and artistic standpoints. Its main theme concerns "man's struggle throughout the ages," his effort to rise above the wicked machinations of Satan, who forever desires to destroy the seed of peace and salvation. In consequence, the story carried us through famous episodes of the Bible from Adam and Eve to the resurrection of Christ. It was in the latter part of the picture, however, that a highly improbable and generally bewildering idea was worked out through a story which supposedly takes place after the present world war. This could be eliminated without harm to the production.

Many scenes have been remarkably well done, the photography being exceptionally good. A deal of time and money obviously has been spent in producing the picture, and technically it is splendid.

Beginning with Satan's rule over Adam and Eve the picture next shows the slaying of Abel by Cain. Then comes the story of Sarah and Abraham, which is followed by the Virgin Mary episode. We are shown Christ's birth, his struggle and finally his resurrection. Then the story comes down to present day, and though the idea was good, it could be far more plausibly worked out.

ADVERTISING IDEAS

Exhibitors who book this feature should lay stress on its educational value and should seek the co-operation of churches and various "uplift" societies in the neighborhood. Describe it as a picture dealing with man's eternal struggle against Satan. Draw attention to the fact that it also has a patriotic note in its modern story. Decorate the lobby with scenes from the picture, and have a canvas showing Satan standing above a group of figures with his hand outstretched menacingly to them. In the first group should be Adam and Eve, and then other biblical figures, until finally the last group includes the Allies, with a figure of the Kaiser's mailed fist against them.

Catch Phrases

"Will Satan Always Rule the World?" "From the Beginning, Satan Struggled for World Dominion. Will He Always Rule?" "When Will Satan's Autocratic Rule Be Ended?"

"A Broadway Scandal"**THE PICTURE**

Five-Part Drama by Harvey Gates. Released by Bluebird. Features Carmel Myers, supported by Edwin August, Lon Chaney, Andrew Robson. Directed by Joseph De Grasse.

Values

Entertainment Good
Story Good
Acting Good
Photography Good
Technical Handling Good
Settings Very Good
Moral Effect Wholesome

Points of Interest

Carmel Myers in unique role. Vivid picturization of a typical New York Bohemian Cafe. The patriotic appeal of the picture. Good acting of the entire cast. Good photography and realistic interior settings.

The Story and Production

Netette Bisson is cashier in her father's restaurant. Her father picked for her a husband, none less than Paul de Caval, but Netette does not care for him. On the night of her betrothal party, "Kink" Colby, who frequents her father's restaurant, asks her to go for a ride with him in his car; although it is not his car he takes possession of it. They go for a ride and also stop at a cabaret and here she meets Falkner, a theatrical manager. On the way home in the stolen car they are chased by a motorcycle policeman who fires at the fleeing auto, one bullet entering Netette's arm. A little further along the avenue another policeman who takes up the chase is killed in an attempt to stop them. As soon as Colby realizes that Netette has been wounded he takes her to Kendall's Hospital. They meet young Doctor Kendall, who is just returning home intoxicated. Through the absence of his father he is forced to take charge of the patient but forgets to inform the police, as should be done in gunshot cases.

Kendall soon takes an interest in the girl but does not really love her. When Netette learns this she returns to her home; she is severely rebuked. The police are notified about the case and Kendall is forced to go with them and identify the girl. Netette is arrested just as she is to be married to Paul. The two prisoners are brought to trial and Colby is sentenced to life imprisonment, while Netette's sentence is suspended. Her father disowns her and Falkner, the theatrical manager, gives her a trial on the stage and she soon becomes a star. Young Doctor Kendall in the meanwhile has gone to France as a doctor. Two years later he returns and learns of Netette's success. Through his experience he has learned to love the French woman and he looks up Netette. He finds her and happiness.

ADVERTISING IDEAS

If possible, get an automobile and have a banner made to read: "This Is the Car. SEE Carmel Myers in 'A BROADWAY SCANDAL.'" Have a motorcycle policeman ride alongside it so it will look as though the party driving had been arrested for speeding. Decorate your lobby with French and American flags. Use stills wherever possible and play up the name of Carmel Myers. In your publicity emphasize the fact that there is an excellent cast in this picture and a thrilling, wholesome story.

Catch Phrases

"French Girl Preters Excitement to Marriage." "Policeman Shot While Chasing Fleeing Auto." "Girl and Fellow in Stolen Auto Kill Policeman." "Queen of Greenwich Village Arrested as Witness in Murder Case." "Carmel Myers in Dramatic Story of Love and Thrills, 'A Broadway Scandal.'" "A Broadway Scandal."

MUSICAL PRESENTATION

Open with a fantastic intermezzo.

Title: Few occupied, a slow 4-4.
T. For assembled friends, a one-step.
Auto enters, a furioso.
T. Sure I'm a doctor, a minor waltz.
Netette on operating table, a caprice soft.

T. You should have reported, love theme.

T. David had begun, dramatic tension.
T. Dr. Kendall's report, minor waltz.
Police enter room, agitato.
T. Such stuff, a romance.
T. A field hospital, mysterious.
T. The theatrical season, a fox-trot.
T. By the way, I had breakfast, love song style.

T. At old place, lively one-step.
T. Not a toast to me, Marseillaise.
T. Collection for French orphans, one-step.
T. One thousand dollars, love theme.
Dr. enters room, love theme.



Doris Kenyon demonstrates her talent on the violin in a Paris home in "The Street of Seven Stars" (De Luxe)



H. Lawson Butt as the Minister in "The One Woman" (Mastercraft) hears Adda Gleason's call of love



Baree, Son of Kanan, the wolf-dog hero of Vitagraph's picture of same name, tracks down his enemy



Sylvia Brewer and Robert Gordon as the youthful sweethearts in "Missing" (Paramount), Stuart Blackton's photoplay of the war

"More Trouble"

THE PICTURE

Five-Part Drama from the Story by Edgar Franklin. Scenario by Onida Bergere. Produced by Pathe. Starring Frank Keenan. Supported by John Gilbert, Ida Lewis, Roberta Wilson, Joseph J. Dowling. Directed by Ernest C. Warde.

Values

Entertainment Very Good
Story Good
Acting Very Good
Photography Good
Technical Handling Excellent
Settings Good
Moral Effect Wholesome

Points of Interest

Frank Keenan in one of the oddest screen comedies of months. A comedy with a mystery story. Excellent continuity and direction. Good playing of John Gilbert.

Story and Production

Harvey Deering, son of Lemuel Deering, wealthy mill owner, is the honor man of his class at college, and his father is so gratified that, upon his graduation, he makes the boy a partner. Then the elderly Deering's troubles begin. Bills and collectors begin to appear in swarms from Harvey's college town. The son, however, repudiates every bill, professing no knowledge of them. Lemuel is angry, and finally he throws a tough collector from a window. The man has him arrested and sues for damages. As a result the parents of the young chap engaged to Harvey's sister break off the match. Friends of the injured collector start a strike in the Deering Mills and ruin threatens.

About this time it develops that the bills were really incurred by Harold Morrowton, son of a millionaire banker, who was Harvey's room mate at college. As Harvey was a frat comrade, both being Eta Beta Pi men, he could not tell on his friend. The elderly Morrowton, realizing the damage done by his son, lends financial backing to Deering to tide him through his difficulties. At the same time Deering dissolves his partnership with his son. So Harvey Deering and his Eta Beta Pi comrade go to work in the Deering Mills—at the bottom of the ladder.

It is an unusual comedy, Keenan getting much humor out of a number of scenes. The role of a servant, not named in the cast, stands out over the rest of the company, although John Gilbert gives a good performance of the son. The continuity cleverly withholds the secret of who incurred the bills to the final moment.

ADVERTISING IDEAS

"More Trouble" will prove an excellent light feature. Play up the fact that it is the most unusual comedy oddity of the



Mabel shows that she is necessary—for from "The Venus"

Normand can be serious a moment. A scene from "The Venus" (Goldwyn)

screen year. Mention that Keenan has a remarkable comedy role. You should balance it with a strong short dramatic photoplay. Get out an announcement for your patrons in the form of a bill and have it read, "Bills like this started all the trouble in 'More Trouble,' Frank Keenan's amazingly unique comedy at the Theater on ———." The Pathe billboard sheets bear out the comedy idea nicely. Remember that S. L. Rothapfel thought enough of this comedy to make it the feature of his Rivoli Theater.

Catch Phrases

"A Few College Bills Lead to Financial Ruin in 'More Trouble,' to Be Seen at the ——— Theater To-Night." "If Hundreds of College Bills Dropped Upon You Like An Avalanche, But Your Son Declared He Knew Nothing of Any of Them, What Would You Do?"

"A Doll's House"

THE PICTURE

Five-Part Drama by Henrik Ibsen. Released by Artercraft. Features Elsie Ferguson, Supported by H. E. Herbert, Ethel Grey Terry and Alex. K. Shannon. Directed by Maurice Tourneur.

Values

Entertainment Good
Story Very Good
Acting Very Good
Photography Good
Technical Handling Good
Settings Fair
Moral Effect Wholesome

Points of Interest

Elsie Ferguson's debut as portrayeur of an Ibsen character. The picturization of a famous stage play by a world famous author. The directing of Maurice Tourneur.

Story and Production

The story of Nora Helmer, who found after eight years of married life, that she was living with a strange man—as a doll in a doll's house, is known the world over. In the play, it is the soul development of the principal characters that is so beautifully expressed, but on the screen

this subtlety of Ibsen's character drawing is somewhat obscure. For it is by his word rather than his characters' actions that the strength and beauty of his message is made known. However, though the screen "Doll's House" does not express Ibsen—it does provide excellent film entertainment. Its story has been well told and Miss Ferguson has given an artistic performance in the difficult role of Nora.

The story deals with the fortunes of Nora, a petted daughter and now a petted wife and mother. To save her husband's life she had forged her dead father's name to a note. This act later threatens her with ruin and when her husband, discovering her guilt, does not come to her aid, her character undergoes a change. She becomes a strong woman. But with her dreams shattered she leaves her home, husband and children to "learn life" all over.

ADVERTISING IDEAS

The fact that Ibsen's "Doll's House" has been played throughout the country by the most famous stars on the American stage should make the film attraction one of wide popularity. Exhibitors should in all advertising matter mention both the names of author and the star, Elsie Ferguson. For lobby display, a doll's house with a pretty doll inside might be used. Attach to the house such a card as this: "Nora, the doll wife, lived in such a house. See Elsie Ferguson's portrayal of Nora in 'A Doll's House' on ———." Use the material prepared by Artercraft for featuring the picture. The cuts, mats, one, three, six and twenty-four sheets, press stories and photographs are unusually effective. Be sure to exhibit photographs of Elsie Ferguson in connection with cards announcing her appearance in an Ibsen drama.

Catch Phrases

"After Eight Years of Married Life, Nora Found She Did Not Know her Husband." "Nora Left Her Home, Her Children and Her Husband Because She Found She Had Been Living a Doll's Life." "Nora Became Tired of Being a Doll-Wife, So Left Her Home to Begin Life Over Again."

"Pay Day"

THE PICTURE

Five-Part Burlesque Drama. Produced by Metro Pictures Corporation. Features Mr. and Mrs. Sidney Drew. Supported by Charles Riegel and Linda Farleigh. Photographed by Arthur Martinelli, with titles by Tom Bret.

Values

Entertainment Good
Story Fair
Acting Good
Photography Good
Technical Handling Good
Settings Good
Moral Effect Wholesome

Points of Interest

The welcome faces and acting of Sidney Drew and Mrs. Drew, always in favor; the building up of a burlesque on a blood and thunder drama with these two favorites as the center of the storm go to make an entertaining screen play.

The Story and Production

In a sort of prologue Mr. and Mrs. Drew talk over the advisability of making a "Five-Reeler," because it pays enormously. They agree to forsake their usual one-reel plays and go in for real acting, particularly Mrs. Drew, who always did want to act. A regular old-timer of the sawmill brand is started with Sidney as Kirke Brentwood, with a silk-lined overcoat, and Mrs. Drew as Doris Kenyon, an honest working girl with an ailing mother. Mother Kenyon yearns for their marriage, so she can live without working. But Kirke has forced Doris to steal coin for a poker game, and a detective is on her trail; the trail was short and led her to Sing Sing. Kirke throws her down, and loves another with money in the bank; they marry. After two years Doris comes back to the old home in time to attend her mother's funeral. By that time Kirke has collared another. Doris suffers, confronts him with an empty pistol, and calls him a wife collector. Kirke murders one of the other wives, and tries to fasten the guilt on poor Doris. He fails; they brush crime aside and kiss; after which the family physician tells them they have leprosy, and sends them away to the island where the Yaki Hoola songs come from.

ADVERTISING IDEAS

It will not be difficult to advertise such favorites as the stars in this entertaining play. Their names are sufficient to attract a good crowd. The fact that they are appearing in a five-reel play should be kept forward in all local paper notices.

Catch Phrases

"The Drews Draw!" "Sidney Drew as a Wife Collector Beats Nat Goodwin." "A Dose of the Drews for the Blues." "A Melodrama Without Tears." "Marriage and Murder Made Easy by Sidney Drew."

"For Sale"

THE PICTURE

Five-Part Drama from the Story by Fred Jackson. Produced by Pathe. Starring Creighton Hale and Gladys Hulette. Directed by Fred Wright.

Values

Entertainment Good
Story Very Good
Acting Very Good
Photography Good
Technical Handling Good
Settings Good
Moral Effect Wholesome

Points of Interest

Refreshingly youthful team work of Miss Hulette and Mr. Hale. Sympathetic playing. Adequate direction. Story by a popular magazine writer.

Story and Production

Miss Hulette plays a young stenographer employed by a wealthy young business man, Waverly Hamilton. In the office is a bookkeeper, Jim Reynolds, who has won a place in the heart of the little typist, Dorothy Daniels. In fact, Dorothy believes that she loves him. Reynolds is a weakling, dishonest to the core. He steals from funds entrusted to his care and when discovery threatens, gets Dorothy to borrow money from her employer. Hamilton has by this time taken a decided interest in his pretty stenographer. He loans the money and Reynolds makes his getaway.

Reynolds' theft is found and the police begin trailing the chap. It is, however, kept a secret and Dorothy does not know that the man she fancies she loves is a crook. She continues to correspond with Reynolds, believing him ill in the West, and, when he is in need of more money, accepts Hamilton's offer of marriage in order to be in a position to get funds for his use.

Finally Reynolds returns to New York and threatens the girl with exposure of her letters if she does not secure twenty thousand dollars. This disillusion Dorothy and at last she fully realizes that she loves her husband. The escaped thief is arrested and the way opened for the happiness of the Hamiltons.

The playing of Miss Hulette and Mr. Hale keeps the triteness of the story from being apparent and lends a decided charm to a number of the scenes. The direction, too, has done all that is possible with the story.

ADVERTISING IDEAS

The name of Gladys Hulette and Creighton Hale have decided value as a magnet. Play them up strongly in your advertising. Fans will welcome their return after an absence, particularly welcoming them as co-stars. Bring out the fact in your advertising that the story was written by Fred Jackson. He is well known to readers of the popular magazines. You will find the title a strong drawing one, we believe. Liberally use the cuts and one, three and six sheets prepared by the Pathe organization. These emphasize the appearance of Miss Hulette and Mr. Hale and the title. You might offer a prize for the best letter written by a stenographer in answer to the question, "Can a stenographer, working beside her employer throughout the business day, come to love him?" This would arouse considerable newspaper interest.

Catch Phrases

"She married to get money for her lover." "How a little stenographer sold herself to save her sweetheart." "What would you do if a man appeared with love letters from your wife and demanded \$20,000?" "She fell in love with her husband."

MUSICAL PRESENTATION

Open with medley of old New York songs.

Title: Aw you spoiled it, a romance soft. T. Mr. Hamilton's here, an intermezzo, light.

T. Days later, a soft waltz.

T. Mr. and Mrs. Waverly Hamilton, a light ballet style.

T. A few days later finds, rather heavy theme, slow.

T. Still fighting herself, a soft waltz. After vision of Reynolds, a hurry.

T. Oh, no you won't, agitato.

After Oh, Boy, a romance.

"The Cabaret"

THE PICTURE

Five-Part Drama. Released by World Film. Features Carlyle Blackwell. Supported by Montagu Love, June Elvidge, John Bowers and George MacQuarrie. Directed by Harley Knoles. Photographed by Rene Guissart.

Values

Entertainment Good
Story Good
Acting Good
Photography Good
Technical Handling Good
Settings Good
Moral Effect Wholesome

Points of Interest

A good story and an all-star cast. Good settings which lend realistic effects to all

night. The art exposition comes along, and three of the artists are successful. Helene's sympathy for Darrel, who was unsuccessful, leads her to his studio. She frankly voices her sympathy with a falter that encourages Darrel. It is more than sympathy, it is love, and Darrel feels that he has already attained the success that really counts.

Here is the type of picture that is in demand, clean, comprehensive story well staged.

ADVERTISING IDEAS

Decorate your lobby with easels and artists' material. If it is possible get your stationer to co-operate with you by making a display in his show windows of artists' material, using stills from the picture which will illustrate their use and at the same time advertise your picture. Also state that the plot of the picture is laid in Greenwich Village, as most people are very curious as to what Greenwich Village really is.

Catch Phrases

"The Cabaret," an All-Star Production, at the _____ Theater." "Sympathy is the Last Step to Love, Says June Elvidge. See Her in 'The Cabaret' at the _____ Theater." "Love Brings Success to Unsuccessful Artist."



Twede Dan enjoys a moment of uplift in "It's a Great Life" (Jester)



Mugsy, an Essanay marionette, annoys the somnolent old gentleman in true comic supplement style

Kitty Gordon works her own plantation in "The Interloper" (World) with dash and satirical effectiveness

scenes. Good acting of the entire cast, especially that of Montagu Love. Photography is pleasing.

The Story and Production

Helene is a cabaret singer in a cafe located in the Bohemian quarter of New York, better known as Greenwich Village. Four artists and Jaffrey Darrel occupied adjacent studios, and were almost inseparable. These four were frequent visitors to the cafe, and had taken quite an interest in Helene. Helene's grandfather dies, and she faces the world alone. In order to pay the rent she goes to her artist friends and offers her services as a model. She is accepted and poses for three of them. Later a quarrel arises with Helene indirectly the cause, and she decides to leave her friends. She goes to Sibert, a theatrical producer, and reminds him of an earlier promise to give her a part in one of his productions. He does so, and she soon becomes a Broadway favorite. The four friends go to see her on the opening

Lorrimer leaves, a one-step.

Audience leaves, intermezzo.

T. Helen obeys the call, love theme.

Helen enters Hough's studio, 2-4 lively.

T. Then you really care, love theme.

"When Men Betray"

THE PICTURE

Seven-Part Drama. Produced by Graphic Film Corporation. Features Gail Kane. Supported by Robert Elliott, Jack McLean, Sally Crute, Reed Hamilton, Stuart Holmes, Gertrude Braun and Tallulah Bankhead. Directed by Ivan Abramson.

Values

Entertainment Good
Story Good
Acting Very Good
Photography Good
Technical Handling Very Good
Settings Good
Moral Effect Wholesome

Points of Interest

A forceful preachment against the double standard of morals. A gripping story with a strong climax. An excellently balanced cast and splendid direction.

Story and Production

Raymond Edwards, in the story, has come under the influence of Lucille and neglects his wife, Marion, so openly that she—for revenge in a moment of weakness—accepts the attentions of a man supposed to be her husband's best friend. But Raymond's sister, who had felt sorrow herself, shows Marion the folly of such an action, and Marion then sends the man away. She leaves her husband, however, and helps the sister, Florence, to recover from an unfortunate love affair. But, in the end, Raymond realizes how wrong he had been, and returns to Marion and asks her forgiveness. Then the two, reconciled, help to right the affairs of Raymond's younger sister.

As the story's main theme is based upon the question of a woman's right to violate her marriage vows because her husband did—and because the story answers this question in the negative, it points a strong moral, and in an unusually effective way. The picture was given a splendid production. The acting was excellent, and Mr. Abramson has brought out the strong points of the picture in his usual capable manner. As a whole, "When Men Betray" is fully up to the standard of Graphic pictures.

ADVERTISING IDEAS

As this feature deals with a popular subject—and one that has received considerable space in dailies, magazines and books, the best way for exhibitors to advertise the picture would be to feature it as a picture dealing with the double standard of morals. Be sure to state that the subject is dealt with in a strong way, and also points a strong moral. For lobby display feature the star, Gail Kane, and place placards beneath her picture, reading in this manner: "Was she justified in following the path chosen by her neglected husband? See what Gail Kane did in 'When Men Betray.'" Use the paper and various advertising matter prepared for the picture and seek the co-operation of uplift societies. Also try to obtain the opinion of some prominent citizen in your town.

Catch Phrases

"Because a Husband Sins Is a Wife Justified in Following His Example?" "What Should a Woman Do When Her Husband Neglects Her for Another?" "Should a Woman Forgive Her Husband's Faults?" "Marion Did Not Believe in Divorce, So at First She Decided to Follow Her Husband's Example, But Later Saw the Mistake She Would Make in Doing So."

Trade Note

A new building is being erected on Film Row, Seattle, for the local Pathe Exchange. With Pathe on the row every exchange in Seattle will be side by side within two blocks, except the World, which will remain on the other side of the city. Each film exchange represented is housed in its own building, all modern and up to the minute.

MUSICAL PRESENTATION

Open with medley of popular songs.

Title: Helen Gourlet, popular ballad.

Audience applauds, a one-step.

Helen dances, a two-step.

T. Here is my card, an intermezzo.

At Ned's studio, a serenade, love theme.

T. She has evidently taken Ned, dramatic tension.

T. Impressed by Helen's beauty, a soft barcarolle.

T. In due time, theme.

T. Your work is beautiful, a serenade style soft.

Ned enters Turner's room, dramatic tension.

T. I'm ashamed of you, love theme.

T. She shall not stay here, dramatic tension.

T. And in the morning, a nocturne, soft.

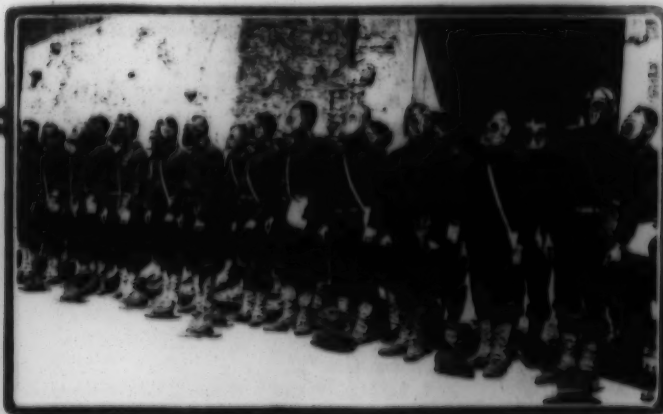
Stage curtains part, a tango.

Helen sits on couch, a two-step.

Lorrimer enters dressing room, love theme.



The start of a parson's romance. Francis X. Bushman and Beverly Bayne in "Cyclone Higgins" (Metro)



Twelve big Americans all in a row. They are part of our forces abroad and are ready for a gas attack, as depicted in "Pershing's Crusaders"



She who works at home—these days—can afford to be independent. Bessie Love in "A Little Sister of Everybody" (Pathe)



Marguerite Clark as Little Eva in "Uncle Tom's Cabin" (Paramount)



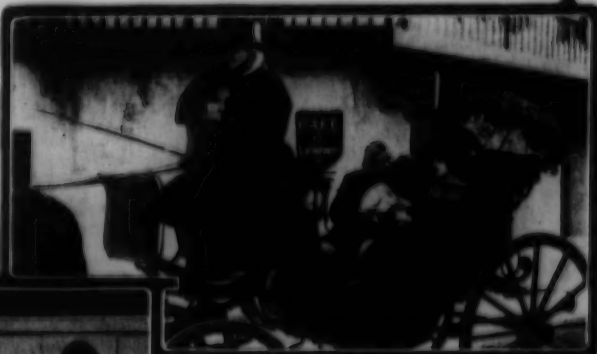
Charles Ray as the young outcast in "His Own Home Town" (Ince-Paramount) listens to a fine compliment from Katherine MacDonald concerning his return home



Roy Stewart's gun play in "Paying His Debt" (Triangle) is not a thing to be trifled with



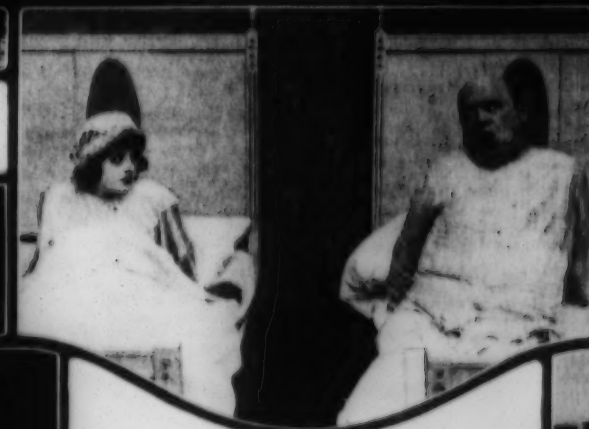
Viola Dana in "The Only Road" (Metro), picturesquely rebuffs the city fellow in a manner that gains for her the necessary respect



A quaint French scene in "Find the Woman" (Vitagraph), with Alice Joyce as the agreeable—and very appealing—heroine



There comes a time in the lives of Agnes Ayres and Ewart Overton in "The Enchanted Profile" (General) when only the note of love is dominant



A serious moment for "Smiling Bill" Parsons in "Bill's Predicament" (National-Goldwyn). The girl's expression is naturally inscrutable



Edith Storey in "The Demon" (Metro) brings a new interest to the motoring party. Miss Storey is the animated and gesturing figure in striped dress

DIRECTORY OF RELEASES

COMEDIES

CHRISTIE COMEDIES

6101 Sunset Blvd., Los Angeles.
One reel—every Mon. Features Betty Compson, Billy Mason, Margaret Gibson. Directed by Al. E. Christie.
Apr. 13. Red Crossed.....1000 ft.
Apr. 22. Here Comes the Groom.....1000 ft.
Apr. 29. Somebody's Baby.....1000 ft.
May 6. Regular Patsy.....1000 ft.
May 13. Love and Gold Bricks.....1000 ft.
May 20. Their Breezy Affair.....1000 ft.

FAMOUS PLAYERS-LASKY

485 5th Ave., N. Y.
(Arbuckle Comedies)
Mar. —. The Bell Boy.....2000 ft.
Moonshine.....2000 ft.
(Mack Sennett Comedies)
Apr. 22. Saucy Madeline.....2000 ft.
May 6. His Smothered Love.....2000 ft.
May 20. Battle Royal.....2000 ft.
June 3. Love Loops the Loop.....2000 ft.
June 17. Two Tough Tender-Feet.....2000 ft.

FIRST NAT'L EXHIB.

18 E. 41st St., N. Y.
Two reels or more—eight pictures a year. Featuring Charles Chaplin.
Apr. 1. A Dog's Life.....3000 ft.

FOX FILM

130 W. 46th St.
(Sunshine Comedies)
Two reels—every other Sun. Directed by Henry Lehrman.
Mar. 7. A Self-Made Lady.....2000 ft.
Apr. 7. A Waiter's Wasted Life.....2000 ft.
May 5. A Neighbor's Keyhole.....2000 ft.
June 2. Wild Women and Tame Lions.....2000 ft.

(Mutt and Jeff Comedies)

One reel every Mon. Animated cartoons by Bud Fischer.
Apr. 14. The Leak.....500 ft.
Apr. 21. On Ice.....500 ft.
Apr. 28. Helping McAdoo.....500 ft.
May 5. A Fishless Cartoon.....500 ft.
May 12. Occultism.....500 ft.
May 19. Superintendents.....500 ft.
May 26. Tonsorial Artists.....500 ft.
June 2. The Sale of a Pig.....500 ft.
June 9. Hospital Orderlies.....500 ft.

GENERAL FILM

23 W. 44th St., N. Y.
(Clover Comedies)
The Wooing of Coffee Cake Kate.....1000 ft.
He Couldn't Fool His Wife.....1000 ft.
By Heck, I'll Save Her.....1000 ft.
The Paper Hanger's Revenge.....1000 ft.
From Caterpillar to Butterfly.....1000 ft.
A Widow's Camouflage.....1000 ft.
Love's Lucky Day.....1000 ft.
Oh, the Women!.....1000 ft.

(Diamond Comedies)

Way Up in Society.....1000 ft.
His Fatal Fate.....1000 ft.

(Ebony Comedies)

The Porters.....1000 ft.
A Milk Fed Hero.....1000 ft.
Busted Romance.....1000 ft.
Spooks.....1000 ft.
The Bully.....1000 ft.
Mercy, the Mummy Mumbled.....2000 ft.
The Reckless Rover.....2000 ft.

(Essanay-Chaplin Comedies)

Work.....2000 ft.
A Woman.....2000 ft.
The Tramp.....2000 ft.
His New Job.....2000 ft.
A Night Out.....2000 ft.

(Snakeville Comedies)

When Slippery Met the Champion.....1000 ft.
Snakeville's New Waitress.....1000 ft.
Slippery Slim's Dilemma.....1000 ft.
Slippery Slim's Inheritance.....1000 ft.
Sophie's Legacy.....1000 ft.
Sophie Gets Stung.....1000 ft.
Slippery Slim and the Claim Agent.....1000 ft.
Slippery Slim's Stratagem.....1000 ft.
A Hot Time in Snakeville.....1000 ft.
Snakeville's New Sheriff.....1000 ft.
A Snakeville Epidemic.....1000 ft.
Sophie's Birthday Party.....1000 ft.

GREATER VITAGRAPH

(Big V Comedies)
One reel—every Mon. Featuring Montgomery and Rock. Directed by Larry Seaman.
Apr. 22. Whistles and Windows.....1000 ft.
Apr. 29. Flirts and Fakers.....1000 ft.
May 6. Laws and Outlaws.....1000 ft.
May 13. Spies and Spills.....1000 ft.
May 20. Love and Lavalieres.....1000 ft.
May 27. Romans and Rascals.....1000 ft.
June 3. Sneakers and Snoozers.....1000 ft.
June 10. Skids and Scalawags.....1000 ft.

(Drew Comedies)

Apr. 22. Beautiful Thoughts.....1000 ft.
Apr. 29. All for the Love of a Girl.....1000 ft.
May 6. The Story of the Glove.....1000 ft.
May 13. Fox Trot Finesse.....1000 ft.
May 20. The Mysterious Mrs. Davey.....1000 ft.

May 27. Rooney's Sad Case.....1000 ft.
June 3. Romantic Reggie.....1000 ft.
June 10. A Case of Eugenics.....1000 ft.

GOLDWYN

18 E. 42nd St., N. Y.
(Capitol Comedies)
Two reels—every other Monday—features "Smiling Bill" Parsons.
May 6. Bill's Baby.....2000 ft.
May 20. Bill's Predicament.....2000 ft.
June 3. Birds of Feather.....2000 ft.
June 10. Matching Billy.....2000 ft.

KING BEE COMEDIES

Longacre Building, N. Y.
(Billy West Comedies)
Two reels—1st and 15th of every month. Featuring Billy West. Directed by Charles Parrott.
May 15. The Handy Man.....2000 ft.
June 1. Bright and Early.....2000 ft.
June 15. Straight and Narrow.....2000 ft.

MUTUAL FILM

220 S. State St., Chicago
(Strand Comedies)
One reel—every Tuesday. Features Billie Rhodes.
Apr. 30. Spotted.....1000 ft.
May 7. Over the Garden Wall.....1000 ft.
May 14. Her Terrible Time.....1000 ft.
May 21. My Lady Nicotine.....1000 ft.
May 28. Her Rustic Hero.....1000 ft.
June 4. What the Wind Did.....1000 ft.
June 11. By Fowl Means.....1000 ft.

PATHE EXCHANGE

23 W. 44th St., N. Y.
(Rolin Comedies)
One reel—every Sun. Feature Harold Lloyd. Directed by Hal Roach.
Apr. 28. Hey There.....1000 ft.
May 5. Kicked Out.....1000 ft.
May 12. The Non-Stop Kid.....1000 ft.
May 19. Two-Gun Gussie.....1000 ft.
May 26. Fireman Save My Child.....1000 ft.
June 2. The City Slicker.....1000 ft.
June 9. Sic 'Em, Towser.....1000 ft.

(Toto Comedies)

Two reels—one a month. Feature Toto the Hippodrome Clown.
Mar. 17. Fare Please.....2000 ft.
Apr. 18. His Busy Day.....2000 ft.
May 26. The Junkman.....2000 ft.

PERFECTION PICTURES

64 E. Adams St., Chicago
(Montgomery Flagg's Comedies)
One reel—every other Sun.
Apr. 10. The Art Bug.....1000 ft.
Apr. 24. A Good Sport.....1000 ft.
May 8. The Starter.....1000 ft.

TRIANGLE

1437 Broadway, N. Y.
(Keystone Comedies)
Two reels—every Sun.
Apr. 28. Mr. Miller's Economics.....2000 ft.
May 5. I Love Charles Albert.....2000 ft.
May 12. Mr. Miller Muddles Through.....2000 ft.
May 19. Newspaper Clippings.....2000 ft.
May 26. Are Wives Unreasonable?.....2000 ft.
June 2. The Poor Fish.....2000 ft.
June 9. Flapjacks.....2000 ft.

UNIVERSAL FILM

1600 Broadway, N. Y.
(Century Comedies)
Two reels—rel. irreg. Feature Alice Howell.
May 29. Her Unmarried Life.....2000 ft.
(L-Ko Comedies)
Two reels—every Wed. Feature Mack Swain, Gale Henry, Hughie Mack, Dave Morris.
Apr. 17. Adventurous Ambrose (Mack Swain).....2000 ft.
Apr. 24. A Rural Riot (Hughie Mack and Dave Morris).....2000 ft.
May 1. Fathers, Sons and Chorus Girls (Dave Morris).....2000 ft.
May 8. Her Movie Madness (Gale Henry and Hughie Mack).....2000 ft.
May 15. Pretty Babies (Dave Morris).....2000 ft.
May 22. Who's Zon (Kathleen O'Connor and Rube Miller).....2000 ft.
June 5. Merry Mermaids (Rube Miller, Dave Morris).....2000 ft.
June 12. A Blind Pig (Eva Novak, Eddie Barry).....2000 ft.

(Nestor Comedies)

One reel—every Mon.
Apr. 22. The Stolen Keyhole (Harry Mann).....1000 ft.
Apr. 29. It's a Cruel World (Gale Henry and William Franey).....1000 ft.
May 6. A Kitchen Hero (Eileen Sedgwick).....1000 ft.
May 13. New York—By Heck!.....1000 ft.
May 20. The Bath House Scandal (Carter De Haven).....1000 ft.
May 27. Who's Your Wife? (Gale Henry).....1000 ft.
June 3. Home James (Kathleen O'Connor).....1000 ft.
June 10. Butter Again (Gale Henry, Wm. Franey).....1000 ft.
June 17. Passing the Bomb (Eileen Sedgwick).....1000 ft.

(Star Comedies)

One reel—every Sat. Feature Eddie Lyons and Lee Moran.
Apr. 20. The Tail of a Cat.....1000 ft.
Apr. 27. The Guilty Egg.....1000 ft.
May 3. Mum's the Word.....1000 ft.
May 11. Whose Baby Are You?.....1000 ft.
May 18. The Dodger.....1000 ft.
May 25. The One-Horse Show.....1000 ft.
June 1. A Ripping Time.....1000 ft.
June 8. There Goes the Bride.....1000 ft.
June 15. Stepping Some.....1000 ft.
June 22. The Knockout.....1000 ft.

EDUCATIONALS

EDUCATIONAL FILM

729 7th Ave., N. Y.
(Scenics)
One reel—every Wed.
Apr. 10. White Water and Windy Willie—Where the Clouds Come From.....1000 ft.
Apr. 17. Our Egypt of the Southwest.....1000 ft.
Apr. 24. The Cruise of the Quikernell.....1000 ft.
May 1. Tidbits of Travel.....1000 ft.
May 8. What the Ice Age Left.....1000 ft.
May 15. The Silent Wonderlands of the West, No. 1.....1000 ft.
May 22. Following the Course of the Cayuse.....1000 ft.
May 29. The Silent Wonderlands of the West, No. 2.....1000 ft.

(Ditmar's "Living Book of Nature")

One reel—every other week.
Apr. 22. Wild Goats and Sheep.....500 ft.
May 6. Wild Babies.....500 ft.
May 20. The Friendly Bee.....500 ft.

(Cartoons)

One reel—every week.
Apr. 22. Vanity and Vengeance (Katzenjammer Kids).....500 ft.
Apr. 29. Doing His Bit (Happy Hooligan).....500 ft.
May 6. Der Two Twins (Katzenjammer Kids).....500 ft.
May 13. His Last Will (Katzenjammer Kids).....500 ft.
May 20. Der Black Mitt (Katzenjammer Kids).....500 ft.

FAMOUS PLAYERS-LASKY

485 5th Ave., N. Y.
(Bray Pictographs)
One reel—every Mon. Magazine on the Screen and Cartoons.
Apr. 29. America's Sleeping Giants; Microscopic Revelations; Bray Cartoon.....1000 ft.
May 6. Americans Sleeping Giants; Ingenious Insects; Cartoon by Wallace Carlson.....1000 ft.
May 13. Lumbering for Wartime; The Art of Animal Training; Cartoon by Earl Hurd.....1000 ft.
May 20. War Garden Hints; American Rifles and Riflemen; Cartoon—Bray Studios.....1000 ft.
May 27. Scenic Gems of America; Charting the Sky; Cartoon by Wallace Carlson.....1000 ft.
June 3. War Garden Hints; Building the Liberty Hospital; Cartoon—Bray Studio.....1000 ft.
June 10. Character Analysis; The Science of Weather Prediction; Cartoon by Earl Hurd.....1000 ft.

June 17. Women in the World of Work; Scenic Gems of America; Beauty to Order; Cartoon by Wallace Carlson.....1000 ft.

(Burton Holmes Travelogues)

One reel—every Mon. Travels Around the World.
Apr. 29. Our Filipino Fighting Force.....1000 ft.
May 6. The Philippine National Guards.....1000 ft.
May 13. The Klondike Today.....1000 ft.
May 20. Oblin: The Switzerland of British Columbia.....1000 ft.
May 27. On the Beach at Waikiki.....1000 ft.
June 3. The Melting Pot of the Pacific.....1000 ft.
June 10. To-Day in Samoa.....1000 ft.
June 17. Yesterday in Samoa.....1000 ft.

FOURSQUARE PICTURES

729 7th Ave., N. Y.
A Trip Through China (4 parts).....7600 ft.

GENERAL FILM

23 W. 44th St., N. Y.
(Essanay Scenics)
One reel—every week. Scenics of North America.
Banff National Park.....1000 ft.
The Great National Industries of Canada.....1000 ft.
Water Powers of Western Canada.....1000 ft.
Grand Canyon of Arizona.....1000 ft.

(Progressive)

On a Fox Farm (Educ.).....1000 ft.

PATHE EXCHANGE

23 W. 43th St., N. Y.
(Scenic and Educational)
One reel—every week. Science, Art and Educational.
Apr. 28. Picturesque Wales—Llangollen (Trav.) and Picture Spots in England (Trav.) Split reel colored.....1000 ft.
May 5. Our Fighting Ally—The Tank (Educ.).....1000 ft.
May 12. Britain's Bulwarks No. 1: Women Mutinioneers of England (Educ.).....1000 ft.
May 19. Strange Animals from Many Climes (Educ.).....1000 ft.
May 26. Britain's Bulwarks, No. 2: Messines and Its Irish Captors (Educ.).....1000 ft.
May 26. Britain's Bulwarks, No. 3: Hardships of the British Army on its way to Bagdad (Educ.).....1000 ft.
May 26. In Southernmost Russia (Sc.).....1000 ft.
June 2. Britain's Bulwarks, No. 4: How England Treats Her Prisoners (Educ.).....1000 ft.
June 9. Britain's Bulwarks, No. 5: With the Drifter and Mine Sweeper in the Danger Zone.....1000 ft.
June 9. Yosemite in Winter (Sc.).....1000 ft.

FEATURES

BLUEBIRD PHOTOPLAYS

1600 Broadway, N. Y.
Five-reel drama—every Mon. Features Monroe Salisbury, Ruth Clifford, Carmel Myers, Max Murray, Franklyn Farnum, Ella Hall, Herbert Rawlinson, Louise Lovely.
Apr. 29. A Mother's Secret (Ella Hall).....5000 ft.
May 13. The Guilt of Silence (Monroe Salisbury, Ruth Clifford).....5000 ft.
May 16. Danger Within (Zoe Rae).....5000 ft.
May 20. \$5000 Reward (Franklyn Farnum).....5000 ft.
May 27. A Broadway Scandal (Carmel Myers).....5000 ft.
June 3. Midnight Madness (Rupert Julian, Ruth Clifford).....5000 ft.
June 10. Woman Against Woman (Ella Hall, Priscilla Dean).....5000 ft.
June 17. The Spawn (Grace Cunard).....5000 ft.

CREST PICTURES

(State Rights)
Times Building, N. Y.
Five or more reels—rel. irreg. Features Lillian Walker.
Lust of the Ages.....6000 ft.
The Grain of Dust.....6000 ft.

FAMOUS PLAYERS-LASKY

485 5th Ave., N. Y.
Five reels or more—2 or more a week. Featuring Mary Pickford, Douglas Fairbanks, Elsie Ferguson, William S. Hart, Geraldine Farrar, Pauline Frederick, Jack Pickford, Louise Huff, Julian Eltinge, Billie Burke, Vivian Martin, Marguerite Clark, Charles Ray, Ann Pennington, Dorothy Dalton, Enid Bennett, Wallace Reid, George Beban, Kathleen Williams, Sessue Hayakawa.
(Paramount)
Apr. 29. Let's Get a Divorce (Billie Burke).....4703 ft.

A COMPLETE DIRECTORY OF RELEASES

for the past quarter is published in each issue of

MOTION PICTURE TRADE DIRECTORY

Apr. 29. Tyrant Fear (Dorothy Dalton).....4048 ft.
 May 5. The Biggest Show on Earth (Enid Bennett).....4409 ft.
 May 6. Resurrection (Pauline Frederick).....4382 ft.
 May 6. The White Man's Law (Sessue Hayakawa).....5000 ft.
 May 13. Mile-a-Minute (Kendall Jack Pickford).....5000 ft.
 May 20. The Mating of Marcella (Dorothy Dalton).....5000 ft.
 May 27. Believe Me, Xantippe (Wallace Reid).....5000 ft.
 May 27. Prunella (Marguerite Clark).....5000 ft.
 May 27. His Own Home Town (Charles Ray).....5000 ft.
 June 2. Missing.....5000 ft.
 June 2. Love's Conquest (Lina Cavalieri).....5000 ft.
 June 9. Vivette (Vivian Martin).....5000 ft.
 June 9. Her Final Reckoning (Pauline Frederick).....5000 ft.
 June 16. The Bravest Way (Sessue Hayakawa).....5000 ft.

(Artercraft)

Apr. 15. Mr. Fix-it (Douglas Fairbanks).....4552 ft.
 May 15. M'Liss (Mary Pickford).....5000 ft.
 May 20. Old Wives for New (De Mille Prod.).....5000 ft.
 May 20. Selksh Yates (Wm. S. Hart).....5000 ft.
 June 2. A Doll's House (Elsie Ferguson).....5000 ft.
 June 16. Say, Young Fellow (Douglas Fairbanks).....5000 ft.
 June 16. Hit-the-Trail-Holiday (Geo. M. Cohan).....5000 ft.

FIRST NAT'L EXHIB.

18 E. 41st St., N. Y.

Five or more reels—rel. irreg. Features Barbara Castleton, Josephine Whittell, Lois Wilson, Bert Lytell, Mitchell Lewis, Elmo Lincoln, Enid Markey.
 The Sin Invisible (Mitchell Lewis).....6000 ft.
 Tarsus of the Apes (Enid Markey).....8000 ft.
 Passing of the Third Floor Back (Sir Forbes Robertson).....10,000 ft.
 My Four Years in Germany.....10,000 ft.
Petrova Pictures (Mme. Petrova)
 April—The Life Mask.....5000 ft.
 June—Tempered Steel.....5000 ft.
 June—Patience Sparhawk.....5000 ft.

FOURSQUARE PICTURES

729 7th Ave., N. Y.

Five or more reels—rel. irreg. Features Gertrude McCoy, Irene Fenwick, Mitchell Lewis, Ruth Roland, Doris Kenyon, Zeena Keefe, Jane Grey, Bessie Barriscale, Leah Baird, Milton Sills, Reine Davies, Clifford Bruce.
 One Hour (Zeena Keefe and Alan Hale).....5313 ft.
 The Fringe of Society (Ruth Roland, Milton Sills, Leah Baird).....5902 ft.
 The Cast Off (Bessie Barriscale).....5665 ft.
 The Zeppelin's Last Raid.....6000 ft.
 Those Who Pay (Bessie Barriscale).....6000 ft.
 The Belgian (Valentine Grant).....6000 ft.

FOX FILM

130 W. 45th St., N. Y.

(Special Features)

Five or more reels—every Sun. Features Gladys Brockwell, Jewel Carmen, Tom Mix, Miriam Cooper, June Caprice, George Walsh, Peggy Hyland, Virginia Pearson, Jessy and Katherine Lee.
 Apr. 28. Her One Mistake (Gladys Brockwell).....5000 ft.
 May 5. Brave and Bold (George Walsh).....5000 ft.
 May 12. Peg of the Pirates (Peggy Hyland).....5000 ft.
 May 19. Confession (Jewel Carmen).....5000 ft.
 May 26. The Firebrand (Virginia Pearson).....5000 ft.
 June 2. Blue-Eyed Mary (June Caprice).....5000 ft.
 June 9. Ace High (Tom Mix).....5000 ft.
 June 16. We Should Worry (Jane and Katherine Lee).....5000 ft.

(Standard Pictures)

Five or more reels—every other Sun. Features William Farnum, Theda Bara, Annette Kellermann, Dustin Farnum.
 Mar. 24. Rough and Ready (William Farnum).....6000 ft.
 Apr. 7. Blindness of Divorce.....7000 ft.
 Apr. 21. The Soul of Buddha (Theda Bara).....6000 ft.
 May 5. True Blue (William Farnum).....7000 ft.
 May 19. The Caillaux Case.....6000 ft.

GENERAL FILM

25 W. 44th St., N. Y.

(Duplex Films, Inc.)

Shame (Zeena Keefe).....7000 ft.
(Falcon Features)
 Four-reel drama. Features Kathleen Kirkham, Henry King, R. Henry Grey, Henry Ainley, Mary Dibley, Viola Vale, Daniel Gilfeather, Ethel Ritchie, Margaret Landis, Neil Hardin.
 Brand's Daughter (Kathleen Kirkham).....4000 ft.
 Feet of Clay (Margaret Landis, R. Henry Grey).....4000 ft.
 His Old Fashioned Dad (Daniel Gilfeather, Mollie McConnell).....4000 ft.
 Zollenstein (Viola Vale).....4000 ft.

(Hanover)
 The Marvelous Maciste.....6000 ft.
 Camille.....6000 ft.
 Monster of Fate.....6000 ft.
(Interstate Film Co.)
 The Last Raid of Zeppelin L. 21.....2000 ft.
(Victory Films)
 Triumph of Venus.....5000 ft.

GOLDWYN FEATURES

16 E. 42nd St., N. Y.

Five or more reels—every Sun. Features Mabel Normand, Mae Marsh, Midge Kennedy, Jane Cowl, Mary Garden.
 Apr. 21. The Face in the Dark (Mae Marsh).....6000 ft.
 May 5. Joan of Plattsburg (Mabel Normand).....6000 ft.
 May 19. The Fair Pretender (Midge Kennedy).....6000 ft.
 June 2. All Woman (Mae Marsh).....6000 ft.
 June 16. The Venus Model (Mabel Normand).....6000 ft.
 June 30. The Service Star (Midge Kennedy).....6000 ft.

Goldwyn Specials

Heart of the Sunset.....7000 ft.
 Blue Blood.....6000 ft.
 Honor's Cross.....6000 ft.
 Social Ambition.....6000 ft.

GREATER VITAGRAPH

1600 Broadway, N. Y.

Five-reel drama—every Mon. Features Alice Joyce, Harry Morey, Agnes Ayres, Marc MacDermott, Earle Williams, Edward Earle, Alfred Whitman, Nell Shipman, Corinne Griffith, Ewart Overton, Grace Darmond, Gladys Leslie, J. Frank Glendon, Walter McGrail, Florence Deshon.
 Apr. 29. The Seal of Silence (Earle Williams, Grace Darmond).....5000 ft.
 May 6. The Little Runaway (Gladys Leslie and Edward Earle).....5000 ft.
 May 13. The Triumph of the Weak (Alice Joyce, Walter McGrail).....5000 ft.
 May 20. The Golden Goal (Harry Morey, Florence Deshon).....5000 ft.
 May 27. Bares, Son of Kasan (Nell Shipman, Alfred Whitman).....5000 ft.
 June 3. A Game With Fate (Harry Morey, Betty Blythe).....5000 ft.
 June 10. Find the Woman (Alice Joyce).....5000 ft.
 June 17. The Soap Girl (Gladys Leslie).....5000 ft.

HILLER & WILK

(State Rights)

Longacre Bldg., N. Y.

Five or more reels—rel. irreg. Raffles (John Barrymore).....6462 ft.
 Wrath of the Gods (Sessue Hayakawa).....4904 ft.
 Battle of Gettysburg.....4808 ft.
 Sporting Life (In course of production).....ft.

HODKINSON-PARALTA PICTURES

527 5th Ave., N. Y.

Five or more reels—2 a month. Features Bessie Barriscale, Henry B. Walthall, J. Warren Kerrigan, Louise Glaum.
 Apr. 15. Blindfolded (Bessie Barriscale).....5000 ft.
 Apr. 22. With Hoops of Steel (Henry Walthall).....6000 ft.
 May 13. The Snapdragon (Louise Glaum).....6000 ft.
 May 27. Rose of Paradise (Bessie Barriscale).....6000 ft.

IVAN FEATURES

130 W. 46th St., N. Y.

Five or more reels—every month. Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison).....7000 ft.
 Human Clay (Mollie King).....5000 ft.
 Life or Honor (James Morrison, Violet Palmer).....6500 ft.

JEWEL PRODUCTION

1600 Broadway, N. Y.

Five reels or more—rel. irreg. The Doctor and the Woman.....5000 ft.
 The Man Who Dared God.....7000 ft.
 A Soul for Sale.....6000 ft.
 The Girl Who Dared.....6000 ft.

METRO PICTURES

Longacre Bldg., N. Y.

Five-reel drama—every Mon. Features Harold Lockwood, Emily Stevens, Mabel Taliaferro, Emmy Wehlen, Viola Dana, Francis X. Bushman, Beverly Bayne, Edith Storey, May Allison, Bert Lytell.
 Apr. 29. Riders of the Night (Viola Dana).....5000 ft.
 May 6. The Trail to Yesterday (Bert Lytell).....5000 ft.
 May 13. Cyclone Higgins, D.D. (Bushman and Bayne).....5000 ft.
 May 20. The Winning of Beatrice (May Allison).....5000 ft.
 May 27. Lend Me Your Name (Harold Lockwood).....5000 ft.
 May 27. Pay Day (Mr. and Mrs. Sidney Drew).....5000 ft.
 June 3. The Only Road (Viola Dana).....5000 ft.
 June 10. Social Quickstands (Bushman and Bayne).....5000 ft.
 June 17. The House of Gold (Emmy Wehlen).....5000 ft.

(Specials)

Six or more reels—every month. Features Nazimova, Rita Jolivet, Edith Storey, Viola Dana, Emily Stevens, Mabel Taliaferro, Arnold Daly, Dolly Sisters. The Million Dollar Dollies (Dolly Sisters).....3000 ft.

Lest We Forget (Rita Jolivet).....8000 ft.
 The Legion of Death (Edith Storey).....7000 ft.
 Blue Jeans (Viola Dana).....7000 ft.
 Revelation (Nazimova).....7000 ft.
 My Own United States (Arnold Daly).....8000 ft.
 Toys of Fate (Nazimova).....7000 ft.

MUTUAL FILM

220 S. State St., Chicago

Five-reel drama—every Mon. Features Mary Miles Minter, William Russell, Edna Goodrich, Margarita Fischer, Ann Muddock, Olive Tell, Gail Kane, Jackie Saunders.
 Apr. 1. A Bit of Jade (Mary Miles Minter).....5000 ft.
 Apr. 8. The Richest Girl (Anna Muddock).....5000 ft.
 Apr. 15. The Primitive Woman (Margarita Fischer).....5000 ft.
 Apr. 29. Hearts of Diamonds (William Russell).....5000 ft.
 May 27. Social Briars (Mary Miles Minter).....5000 ft.
 June 10. A Square Deal (Margarita Fischer).....5000 ft.
 June 24. Up Romance Road (William Russell).....5000 ft.

PATHE EXCHANGE

25 W. 45th St., N. Y.

Five-reel drama—every Sun. Features Antonio Moreno, Helene Chadwick, Frederick Ward, Gladys Hulette, Mrs. Vernon Castle, Frank Keenan, Bessie Love, Fannie Oland, Bryant Washburn, Warner Hale.
 Apr. 14. The Busy Inn (N. I. Panoff, Mme. Lesienko, Mms. Orlova) Russian Art.....5000 ft.
 Apr. 21. Ruler of the Road (Frank Keenan).....5000 ft.
 Apr. 28. Dolly Does Her Bit (Baby Marie Osborne).....5000 ft.
 May 5. How Could You Caroline? (Bessie Love, James Morrison).....5000 ft.
 May 12. The Dagger Woman (Ivan Mosukin, Olga Zovska).....5000 ft.
 May 19. The Mysterious Client (Irene Castle, Milton Sills, Warner Oland).....5000 ft.

May 26. A Daughter of the West (Baby Marie Osborne).....5000 ft.
 June 2. The Yellow Ticket (Fannie Ward, Milton Sills, Leon Barry, Helen Chadwick, Warner Oland).....5000 ft.
 June 9. For Sale (Gladys Hulette, Creighton Hale).....5000 ft.

PERFECTION PICTURES

63 E. Adams St., Chicago

Six or more reels—rel. irreg. Features Taylor Holmes, Mary MacLane, Shirley Mason, Mary McAllister, Tom Moore, Hazel Daly.
 Uneasy Money (Taylor Holmes).....5400 ft.
 Brown of Harvard (Tom Moore and Hazel Daly).....6100 ft.
 Men Who Made Love to Me (Mary MacLane).....6200 ft.
 Unbeliever (U. S. Marines).....6800 ft.
 Ruggles of Red Gap (Taylor Holmes).....6190 ft.
 Chase Me Charlie (Charles Chaplin).....4490 ft.
 A Pair of Sixes (Taylor Holmes).....5400 ft.

RIALTO DE LUXE

130 W. 46th St., N. Y.

Five or more reels—rel. irreg. The Unchastened Woman (Grace Valentine).....7000 ft.
 Conquered Hearts (Marguerite Marsh).....7000 ft.
 The Window Opposite (Leah Baird, James Morrison).....6000 ft.

SELECT PICTURES

729 7th Ave., N. Y.

Five or more reels—3 or more a month. Features Clara Kimball Young, Norma Talmadge, Alice Brady, Constance Talmadge.
 Apr. The Reason Why (Clara Kimball Young).....4665 ft.
 Apr. Up the Road with Sallie (Constance Talmadge).....4585 ft.
 Apr. At the Mercy of Men (Alice Brady).....5000 ft.
 May. The Lesson (Constance Talmadge).....5000 ft.
 May. De Luxe Annie (Norman Talmadge).....7000 ft.
 May. The Ordeal of Rosetta (Alice Brady).....5000 ft.

STERLING PICTURES

729 7th Ave., N. Y.

Five or more reels—rel. irreg. Features Alma Hanlon, Jean Sothorn, Anna Q. Nilsson, Catherine Calvert, Marguerite Courtot, Gertrude McCoy, Naomi Childers.
 The Hypocrites.....6000 ft.
 I Believe.....7000 ft.
 The Natural Law (Marguerite Courtot).....6000 ft.

TRIANGLE

1457 Broadway, N. Y.

Five-reel drama—2 every Sun. Features Roy Stewart, Olive Thomas, J. Barney Sherry, William Desmond, Belle Bennett, Alma Rubens, George Hernandez, Dick Rosson, Margery Wilson, Irene Hunt, Pauline Stark, Josie Sedgewick, Clair McDowell, Jack Livingston, Myrtle Lind.
 Apr. 28. The Lonely Woman (Belle Bennett).....5000 ft.

Apr. 28. Paying His Debt (Roy Stewart).....5000 ft.
 May 5. An Honest Man (Wm. Desmond).....5000 ft.
 May 5. Mile. Paulette (Claire Anderson).....5000 ft.
 May 12. Her Decision (Gloria Swanson).....5000 ft.
 May 12. Wolves of the Border (Roy Stewart).....5000 ft.
 May 19. Whi Is to Blame? (Jack Livingston).....5000 ft.
 May 19. Old Hartwell's Cub (Wm. Desmond).....5000 ft.
 May 26. Old Loves for New (Margery Wilson).....5000 ft.
 May 26. High Stakes (J. Barney Sherry).....5000 ft.
 June 2. The Man Who Woke Up (Pauline Starke, Wm. V. Mong).....5000 ft.
 June 2. A Red-Haired Cupid (Roy Stewart).....5000 ft.
 June 9. Madam Sphinx (Alma Rubens).....5000 ft.
 June 9. The Last Rebel (Belle Bennett).....5000 ft.
 June 16. His Enemy, The Law (Jack Richardson).....5000 ft.
 June 16. Station Content (Gloria Swanson, Lee Hill).....5000 ft.

UNIVERSAL FILM

1600 Broadway, N. Y.

Five-reel drama—every week. Features Harry Carey, Molly Malone, Ella Hall, Louise Lovely, Zoe Ras, Dorothy Phillips, Priscilla Dean.
 Apr. 22. The Scarlet Drop (Harry Carey and Molly Malone).....5000 ft.
 May 6. The Two-Soul Woman (Priscilla Dean).....5000 ft.
 May 20. The Bride's Awakening (Mae Murray).....5000 ft.
 June 3. The Model's Confession (Mary MacLaren).....6000 ft.
 June 17. Smashing Through (Herbert Rawlinson).....5000 ft.

WORLD FILM

130 W. 46th St., N. Y.

Five-reel drama—every Mon. Features Ethel Clayton, Carlyle Blackwell, June Elvidge, Kitty Gordon, Madge Evans, Montagu Love, Alice Brady, Henry Hull, Arthur Ashley, Lew Field, Muriel Ostriche, Evelyn Greeley, Sir Forbes Robertson.
 Apr. 29. Leap to Fame (Carlyle Blackwell and Evelyn Greeley).....5000 ft.
 May 6. Masks and Faces (Sir Forbes Robertson).....5000 ft.
 May 13. Journey's End (Ethel Clayton).....5000 ft.
 May 20. The Swami (Montagu Love, Barbara Castleton).....5000 ft.
 May 27. The Oldest Law (June Elvidge, John Bowers).....5000 ft.
 June 3. The Interloper (Kitty Gordon and Irving Cummings).....5000 ft.
 June 10. The Cabaret (Carlyle Blackwell, June Elvidge, Montagu Love).....5000 ft.
 June 17. Silver Linings (Ethel Clayton).....5000 ft.

NEWS WEEKLIES**GAUMONT**

Flushing, L. I.

(Gaumont News and Graphic)
 One reel of each a week. Book through Independent Exchange.
 Gaumont News released every Tuesday.
 Graphic released every Friday.

MUTUAL FILM

220 S. State St., Chicago

(Screen Telegram)
 One reel—every Mon. and Wed. News of the Week in Pictures.
 (Publication Office—6235 Broadway, Chicago.)

PATHE EXCHANGE

25 W. 45th St., N. Y.

(Hearst-Pathe News)
 One reel—every Wed. and Sat. News of the Week in Pictures.

UNIVERSAL FILM

1600 Broadway, N. Y.

(Animated Weekly)
 One reel—every Wed. News of the week.
 (Current Events)
 One reel—every Sat. News of the Week.
 (Universal Screen Magazine)
 One reel—every week. Magazine on the Screen.

SERIALS**GENERAL FILM**

25 W. 44th St., N. Y.

(A Daughter of the U. S. A.)
 One reel—12 episodes—one every week. First release Jan. 19. Features Jane Vance. Produced by Jaxon Film Co.

GREATER VITAGRAPH

1600 Broadway, N. Y.

(The Woman in the Web)
 Two reels—15 episodes—one every Mon. First rel. Apr. 8. Features Hedda Nova and J. Frank Glendon.
 (Continued on page 825)

NEWS OF THE WEEK IN STOCK



RUTH ROBINSON

Leading woman with the Shubert Stock Company, Milwaukee. Miss Robinson has appeared in a variety of plays, ranging from "A Full House" and "A Widow by Proxy" to "The House of Glass."

Stuart Walker Home Again

INDIANAPOLIS—A hearty welcome awaited the Stuart Walker company when they returned to the Shubert Murat to begin a second season of stock in "The Misleading Lady," May 20. Several of the old favorites of last season, George Gaul, J. M. Kerrigan, Judith Lowry, Edgar Stehli, and Beatrice Maude, again made their appearance, and their reception opening night showed they were still kindly remembered. Stuart Walker made a little speech after the final curtain, in which he expressed happiness over being back in the Hoosier capital once more. Harold Holstein, the genial manager of the company, is another familiar one out front, whom, I am glad to say, is again "in our midst." Gregory Kelly, Lillian Ross, Neil Martin, all prime favorites, and others of the "Seventeen" company will be here when that show closes its New York season. "The Misleading Lady," never seen here before, is a pleasing little comedy in which J. M. Kerrigan walked off with the honors in a well-conceived and amusing performance of Boney, a harmless lunatic. George Gaul as Craigen and Margaret Mower, a newcomer, as Helen Steele, handled the leading roles with credit. Edgar Stehli and Paul Kelly were seen to advantage in minor roles. "Stop Thief" and "The Hero," week May 27.

Pearl Kirkwood.

Bonstelle in Detroit

DETROIT—The Summer theatrical season began in Detroit, May 20, with the coming of the Bonstelle Stock company to the Garrick Theater for its ninth season, opening with a little comedy entitled "The Gipsy Trail," by a new writer—Arthur Housam. The welcome accorded Miss Bonstelle, who is an exceptionally talented woman, was both hearty and in a measure personal, as she has devoted her efforts towards bringing to Detroit wholesome and carefully selected theatrical fare for so many Summers. Of those in the performance Monday night, we recognized Robert Adams, the popular juvenile, back after a season's absence; William Pringle, probably the most versatile of the organization, and Marie Curtis, who was particularly happily cast, in the part of a woman past middle age in years though not in heart. The leading man is Robert W. Fraser, good-looking and capable, though much more boyish than Corliss Giles, who played opposite Miss Bonstelle for so many years. Week May 26, "Daybreak."

Marion Lemp.

Eva Lang Going to France

DENVER—Eva Lang, Denver's favorite stock actress, gave her farewell performance at the Denham Theater, week May 22, after playing in more than two hundred roles, ranging from tragic to child parts. Miss Lang hopes to leave soon for France to do her share in war work.

MANAGING A COMPANY NEW SAN JOSE COMPANY

Views of Successful Stock Director on Methods of Business

ONE of the most successful stock managers in this country is Mr. Farren, who has been at the head of an organization playing in Columbus, Ohio. He has won his way by first being courteous to his people. He is indebted, he admits, to Arnold Daly for all he knows about directing a company.

An interviewer for the Ohio State Journal asked Mr. Farren why in a stock company, which is supposed to give a considerable variety of plays in the course of the season, the leading parts should always be assigned to a certain man and a certain woman whether they are suited to them or not, and the comedy parts the same way. Why, in fact, the members of a stock company should have certain kinds of parts all mapped out for them to assume, no matter what play they are going to put on.

Mr. Farren said it was generally considered necessary to good business to feature the leading man and leading woman every week, and also that tradition in this matter was so strong it would be a brave, not to say revolutionary, director who would think of breaking it.

"The truth of it is," explained Mr. Farren, "that the public demands to see the leading man and the leading woman in the two leading parts every week, or at least they are supposed to demand that. No one person is of supreme importance in a stock company."

Mr. Farren recalled cases of stock companies which have refused to feature any players as leading man or leading woman. Stuart Walker, for instance, adopts that commendable policy.

"The hardest problem for the director just now," he said, "is the problem of choosing plays. It's hard to know what the people want to see; but they appear to have a leaning toward melodrama. At least the popularity of 'The Silent Witness' seems to indicate that."

"A Modern Eve" in Hartford

HARTFORD—Week May 20, the Opera Players presented "A Modern Eve" at Parson's Theater. Mabel Wilber was quite as pleasing as usual; Howard Marsh played his part consistently and his voice has lost none of its former range. Both Miss Wilber and Mr. Marsh are in the habit of giving excellent satisfaction. Lillian Ludlow received much applause for her spirited and frolicsome work. Several of the best numbers fell to her lot, and received well merited applause. Edward Smith, Dixie Blair, Louise Evans, Matt Hanley, Ainsley Lambert, Ruth Holt, and Cecil North all should receive mention. As for Billy Kent he is quite deserving of mention by himself. As usual the fervent Billy kept the audience in laughter, ranging at times from titters to convulsions.

The young ladies were apparently picked by a discriminating eye, being far and away more attractive than the usual—in fact several of them received as much attention as some of the principals. The costuming in the last act was particularly effective.

"Flora Bella," the attraction of the previous week, was not as entertaining as the present attraction. Week May 27, "The Queen of the Movies." Congratulations to Wm. F. Stevenson for gathering such a very competent company. Both the company and advance attractions are of unusual merit.

Seymour Wemyss Smith.

"Seven Days" in Seattle

SEATTLE—"Seven Days," a bright clean comedy, was presented by the Wilkes Players, at their theater, week May 19. Grace Huff played the part of Anne Brown very creditably. Her comedy is clever and won much applause; Ivan Miller was very good as Dallas Brown; George Rand's comedy is always good, and he played up to the usual standard in the role of Bubbles; George Barnes got much out of the part of Tom Harbison; Fanchon Everhart made a fine Aunt Selvina; Ruth Renick, Jane Darwell, George Cleveland, Norman Feustler, and John Nickerson were all seen to advantage. Director Addison Pitt arranged the settings, which were complete in every detail. "The Claim," week May 26.

Caroline Mendell.

Spooner Company Moves

BROOKLYN—The Cecil Spooner Stock Company, which has been playing at the Grand Opera House, Brooklyn, has moved to the Bronx Opera House for a short season.

Liberty Players Open Engagement to Big Houses

SAN JOSE—Under the management of J. J. MacArthur, manager of the Hippodrome Theater, Oakland, and J. W. Jackson, manager of the Bishop Playhouse of the same city, the Liberty Associate Players opened a stock engagement at the Victory Theater, Easter Sunday, playing "Cheating Cheaters" to two capacity houses, matinee and night.

The Liberty Associate Players will be operated in connection with the Bishop Players and the Hippodrome Stock company with Roscoe Karnes, former leading man of the Hippodrome, as stage director and leading man.

At various intervals during the season, members of the Bishop Players will be featured with the Liberty Players' productions, the first player to be starred with the new company being Ben Erway, the most popular juvenile in the bay district. He appeared in the role of Steve Wilson, giving a clean-cut portrayal of the character and was given a reception that amounted to an ovation at both performances.

Audell Higgins, the leading woman, who is a great favorite in San Jose, was given a cordial reception, as were Roscoe Karnes, Maurice Penfold, Florence Shaw, and other players who have appeared in San Jose in the past, while the "newcomers"—Lloyd Clarke, Harold Holland, Edna Josephi, Jack Dowd, Violet de Verne, Mortimer Snow and William Atwater, gave promise of making many friends here.

Frances Robinson.

"The Candy Shop" Seen

PROVIDENCE—Shubert Majestic: The Lyric Musical Comedy company presented week May 20-25, "The Candy Shop" with great success. The elaborateness with which the attraction was staged will bear comparison with any attraction seen here this season. Florence Webber scored big as Mrs. Gregory, and her duet with Roy Purviance was the big feature of the performance. Eulalia Yong made her first appearance with the company, and is a comedienne of winning personality. Billy Lynn as Gilbert Grand was the hit of the show. George Shields, Lillian Crossman, Mac Kilcorne, Jean Jarvis, Sue Russell, Clare King, Carmen Silvia and Geo. Leon Moore were excellent. "A Hawaiian Frolic," May 27-June 1.

"Good Gracious Annabelle," as presented by the Albee Stock company, May 20-25, was written by Clare Kunimer at Narragansett Pier, R. I., where she has a beautiful summer home. The comedy was well presented. Helen Reimer, May Buckley and Burton Churchill were seen to great advantage in well-played roles. The balance of the company gave strong support, while the stage settings of Futurist design and coloring were novel and very effective. Large attendance. "Inside the Lines," May 27-June 1.

W. F. Gee.

"My Lady's Garter" Given

MINNEAPOLIS—"My Lady's Garter," a comedy drama taken from the novel of the same name by Jacques Futrelle, with its plots and counter-plots, moments of suspense and startling surprises, proved delightful entertainment in the hands of The Players at the Shubert week May 12. Grace Carlyle and Dwight Meade played the leading roles in their usual apt style, and were given capable support by the other members of the company.

Week 19, "The Marriage Question," with tailor-made parts for all the favorites, was a happy selection, so much so, in fact, that the management offered "Which One Shall I Marry," by the same authors (Ralph T. Kettering and Lorin Howard) as the sister play for the week following, opening May 26.

Caroline Beede.

Premiere at Montreal

MONTREAL—"The Alien," a German spy melodrama, by W. A. Tremayne, the Montreal dramatist, was given its premiere June 1 by the stock players at the New Empire Theater, Montreal, under the direction of Paul Cayenne. Miss Ethel Wright, a Montreal girl who was a member of the Princess Theater stock company, Des Moines, Iowa, will head the company. The play will go on the road.



HARRY L. MINTURN

Actor-manager of the Shubert Stock Company, Milwaukee. While winning new popularity as a manager, Mr. Minturn has played the leading masculine roles in a number of plays with conspicuous success.

Forty Weeks in New Haven

NEW HAVEN—Farewell week, May 27, after forty successful weeks, brought "An Irish Cinderella" to the Hyperion. Jane Morgan as Peggy was sweet and altogether delightful; Alfred Swenson was handsome and splendid as the American aviator; Frank Thomas captured the honors as the grandfather; Ida Maye and Russell Fillmore as maid and butler in unusual parts did well; Emmy Martin was a clever Margaret; De Forrest Dawley did the nephew with his usual ability. Others in the cast were Lorle Palmer, who was splendid as the poor house-keeper; Ethel Robbins, and Charles Andre. Hellen Mary.

Otis Oliver Players

MOLINE—The Otis Oliver Players, under management of Harry J. Wallace, have closed their run of ten weeks at the Palace Theater, and opened a Summer stock season at the Grand Opera House, Colorado Springs, June 10, in "The Misleading Lady." Catherine Dean resumed the leads, and Elroy Elkins is leading man. The Otis Oliver Company, at the Oliver Theater, Lincoln, Neb., are now in their fifteenth week, and business was never better. "Pals First," week of May 12; "The Wolf," and "Potash and Perlmutter" follow.

Oliver Players, Lincoln

LINCOLN—The Otis Players are growing more and more popular as the stock season goes on. "Pals First" was the offering for the week of May 13, excepting Wednesday night when Lou Tellegen occupied the house. "Potash and Perlmutter," week May 20, with "The Wolf," week May 27.

Walter L. Van Fossen, formerly a member of the Oliver Players, was drafted and sent to Camp Funston, Kan., a few weeks ago and in all probability is now on his way to England with the 89th Division.

V. E. Friend.

Over the Chicago Line

CHICAGO—The Walton Pyre Stock company now have possession of the Warrington Theater at Oak Park. "A Single Man" was played week May 27; "Fine Feathers" followed. Marguerite Herz, formerly of the Chicago Little Theater and the Wilson Avenue Stock company, is the leading woman of this organization. The cast also includes Warren Wade. Atkins.

Resumes Stock Policy

THE LYRIC THEATER, in Hamilton, Can., resumed its Summer policy of playing stock, June 3. "Cheating Cheaters" was the opening play. It was followed by "Captain Kidd, Jr." Cyril Raymond is the director of the company.

WITH STAGE PLAYS AND PLAYERS

ACTORS' EQUITY ASSO'N

Many New Members— Loyal Managers Safe

Members of the A. E.
A. Are Most Earnestly
Urged to Immediately



Send Reliable Ad-
dresses to the Office
of the Association.

The last meeting of the Council was held in the Association rooms, 608 Longacre Building, May 28, 1918. The following members were present: Messrs. Francis Wilson (presiding); Stewart, Coburn, Deming, de Cordoba, Mitchell, Stevenson, Mills, Connelly, Cope, Westley and Mrs. Whiffen.

New members: Lionel Barrymore, Irene Castle, Franc Dale, Charity Gertrude Finney, Jessie Gildemeester, Fred G. Hearn, E. Garfield Kast, Anita Lawrence (junior member), Francis McDonald, Edward F. Macklyn, Guy Marine, Hazel Miller, Lester F. Mitchell, Chester Morris (junior member), Clyde North, William Pike, Louise Prussing (junior member), Teddy Rigby, Virginia Stuart, S. Paul Veron, John Warwick, Russell F. Webnes, Harold White (junior member); Mabel Archdale, Curtis Benton, Fuller Mellich, re-elected.

When the letter of our president, Francis Wilson, to President Woodrow Wilson was given to the press, it was expressly stated in writing that the move was "intended to support and protect those managers—and they are many—who have loyally lived up to the agreement which was made between the United Managers' Protective Association and the Actors' Equity Association, as it would not be fair to them to allow their business competitors to use a form of contract less advantageous." This statement should entirely silence the ridiculous cry which has arisen that we were attacking all managers. Only those who have not been sincere in abiding by their pledged word need feel sensitive.

At the annual meeting the Council was given power to increase the dues whenever in its wisdom it deemed such a step necessary. All should remember the tremendous work which the Association has been doing within the last few months, and that naturally entails an increased expenditure.

Our Chicago delegate, Mark Elliston, made a fine impression at the meeting.

It is a matter of great satisfaction that our corresponding secretary, Howard Kyle, secured promises from the Chicago managers to use only the special form of contract adapted to their uses.

Word has been received that our active deputy, L. Andrew Castle, has arrived safely in France.

By Order of the Council.

Palace's Good Bill

At the Palace Theater last week Lady Duff-Gordon presented "Fleur-de-Lys" at Peronne, made over with Spring and Summer modes blossomy in loveliness. Her mannequins take part in the action of a little play, setting forth the experiences of a Parisian milliner caught in the storm of war in Peronne. There are incidental music and dancing, a speech by Lady Duff-Gordon, and much "atmosphere." The profits of the act to go to the Fund for Rebuilding French Towns.

Sophie Tucker, billed as "The Mary Garden of Ragtime," did her new act assisted by Five Kings of Syncopation. No other singer gets quite as much vitality and enthusiasm out of ragtime as Miss Tucker, and when one hears her the popularity of rags, blues, hesitation and jazz is made plain.

Emily Ann Wellman presented for the first time "Where Things Happen," by Richard Madden. This is a thrilling war drama without propaganda. It seeks excitement, delivers it, and stops.

Frank Westphal appeared as usual for the first time on any stage. It can be said that he "is not a regular actor, and does not advertise a hair tonic." Arnaut Brothers clowning and did their two loving birds stunt; John B. Hymer's farce comedy, "The Night Boat," was the playlet feature, and De Haven and Nice did their musical comedy act.

To Tour "Her Regiment"

Max Plohm and Abie Levy next season will send "Her Regiment" on tour. The musical piece is by Victor Herbert, and Joseph Weber starred Donald Brian in it last season. Their first original production will be a musical play by Rudolph Friml and Otto Harbach.

Mr. Trader Explains

Editor DRAMATIC MIRROR.

Sir: As there seems to be many stories current about my connection with the Actors and Authors Theater, I shall be obliged if you will present to your readers the version of the one who originated the movement.

There being always much unemployed dramatic material and artists in New York City willing to play on a profit-sharing plan, in November, 1917, I commenced to develop the idea of two companies, playing twice each day new and old plays at popular prices; the program to consist of short plays in combination with a two-hour play at each performance.

The unique idea attracted enough attention to result in the selling of many shares of stock and drew an influx of worthy names to our aid, but owing to diversity of opinions the original idea was lost and the present system follows the methods of the Players and Dramatists' Commonwealth Plan, which, as Mr. Ans-pacher said, is as old as Hamlet.

The opening play, "The Good Men Do," was sent to me in January, 1918, by a friend, and in February I induced some prominent players appearing in Philadelphia for the Theater Workshop of New York to produce that play, which production led to its present performance in New York.

The other play, "Her Honor the Mayor," I opposed as a selection, and the first dress rehearsal of it was unsatisfactory. However, the minor details of changes in externals, color schemes, etc., were easily effected in a few hours.

This explanation should settle all controversy on this subject.

George H. Trader.

New York, May 26.

Brighton Opening

Bessie Clayton headlines the opening bill of the new season at the New Brighton Theater. A feature of Miss Clayton's revue is the appearance of the Mosconi Brothers, eccentric dancers. Paisley Neon, a youth of considerable ability, assists Miss Clayton in a dancing way.

Others on the program include Jimmy Hussey, in a military travesty, "Somewhere in Vaudeville"; Joe Jackson, with his dilapidated bicycle; Imhol, Conn and Coreene, in "The Pest House"; Yvette, and Saranoff in a novel musical conceit.

Bronx Season Ended

With the exception of Sunday benefit performances the Bronx Opera House closed its doors on June 1 after forty weeks of unparalleled success. Managers Cohan and Harris and A. H. Woods have reaped a handsome profit by sending the best Broadway attractions to the Bronx at popular prices, the box-office receipts showing a large weekly average. To the untiring efforts of the best liked manager in the Bronx, J. J. Rosenthal, the un-failing courtesy of Treasurer Maurice Silverstein, and the affability of the one time well-known manager and now Door-man August L. Hecker no small share of success is due.

Successful Faversham Season

William Faversham, Maxine Elliott, Irene Fenwick and Maclay Arbuckle closed their successful tour in "Lord and Lady Algy" at the Stamford Theater, Stamford, Conn., on Saturday night. Opening in New York at Christmas, "Lord and Lady Algy" has been seen in all the leading cities as far west as Chicago. In Washington, D. C., the organization broke all records.

Terrier Show for Stage Women

The Second Annual All Terrier Show of the Grafton Kennel Club will be at Brigham Hill Farm, North Grafton, Mass., Thursday, June 13. The net proceeds will be given to the Stage Women's War Relief, and a subscription has been started among terrier lovers to add to the fund. Mrs. Archie D. Tappan heading it with \$25.

To Develop Camp Talent

The producer of the Paint and Powder Club of Baltimore is organizing a dramatic corps for Camp Meade in Maryland. W. F. Rochester has been assigned by the War Department's Commission on Training Camp Activities to carry out the plans. He will develop whatever talent he finds in the division for the writing and producing of such plays as may be deemed best.

Song Publishers Aid Drive

The first effort of the N. Y. Music Publishers Protective Association in the Red Cross Drive resulted in a contribution of approximately \$12,000. Every well-known New York publisher and practically 100 per cent of the employees of Robert Teller, Jos. W. Stern & Co., Leo Feist, Waterson, Berlin & Snyder, Emerson Phono. Co. and others contributed.

Births

A son was born to Mabel Taliaferro, at Flower Hospital, New York, Sunday night, May 26. In private life the mother is Mrs. Thomas J. Corrigan. Mr. Corrigan is now in the United States Navy. Miss Taliaferro was divorced from Frederic Thompson in 1912.

Marriages

DECOSTA-NORTH—Olive North of this city and Leon De Costa, bandmaster of the 105th Field Artillery, 27th Division, were married in this city on May 15.

Deaths

MELDON—H. Percy Meldon, known to the stage as Percy Meldon, dean of stage directors, died last week at Trenton, N. J., and was buried with all the honors of the Elks' ritual. He was born in Dublin and was a graduate of Trinity College there. Mr. Meldon was seven years connected with the United Booking Offices, directing in Montreal. His last engagement was at the Trent Theater, in Trenton.

PERSONALS

AIDA MEADE will have an important role in "Madame and Her Godson," the new musical comedy in which Klaw and Erlanger will star Donald Brian.

FRANK DOBSON, eccentric comedian, has been signed by Charles B. Maddock for next season, for a new musical comedy now in preparation.

MRS. A. H. WOODS, wife of the producer, will start on her fifth annual transcontinental motor trip the first week in June.

JACK HAZZARD has been engaged by Klaw and Erlanger for a leading role in the musical comedy based on "Madame and Her Godson," a French farce, in which Donald Brian will star next season. Mr. Hazzard was in the "Springtime" company and is one of the authors of "Turn to the Right."

EARL CARROLL, composer and writer of lyrics, has been commissioned a lieutenant in the army aviation corps. He is stationed at Camp Hicks, Fort Worth, Tex.

CHRYSTAL AND JULIE HERNE will co-star in vaudeville next season under the management of E. A. Weil. They will appear in "His Godmother," a new one-act play by Harriet Ford. There are five characters in the sketch.

CHARLOTTE GRANVILLE has been engaged by Charles Frohman, Inc., for "The Saving Grace," the comedy by C. Haddon Chambers in which Cyril Maude will appear next season.

EARL H. HOWELL, is at the Carney Hospital, Boston, Mass., recovering from a serious operation. He is said to be doing fairly well, and would like to hear from friends.

JOHNNIE PRINGLE will manage the Burke Sisters on their Coast-Canadian tour during the coming season in their repertoire of quality plays.

MAY WEST, headliner in vaudeville, has been engaged by Arthur Hammerstein for his production of "Sometime."

GERALD DU MAURIER, one of England's foremost actors, has applied for and received a commission in the Irish Guards and will join his regiment in active service on July 1. He is a son of George Du Maurier, a famous artist and playwright. A brother, Guy Du Maurier, was killed in action early in the war. He also was an actor and playwright.

AVERELL HARRIS, recently with the "Oh Look" company, is recovering slowly from a serious operation at St. Luke's Hospital, New York City. Mr. Harris prior to the "Oh Look" engagement was for years stock favorite and leading man in Minneapolis.

FORREST HUFF AND FRITZI VON RISING, who are appearing with Al Johnson in "Sinbad" at the Winter Garden, will give a clambake to the entire membership of the "Sinbad" company at their home on Fire Island Beach, on Sunday, June 16.

ARTHUR ROW has been engaged by Elsie Heardon Kearns for a pastoral tour of colleges and universities South and West in Shakespearean plays. He has just finished an 18 weeks season with Miss Barrymore at the Empire Theater.

WELLS HAWKS, he of the first flight of publicity promoters and press agents, last week was advanced to the grade of passed assistant paymaster, with the rank of senior lieutenant, naval reserve force, and is detailed to the Bureau of Navigation, Washington.

A. H. WOODS has engaged Homer Mason, of the vaudeville teams of Mason and Keeler, for an important role in "Dolly of the Follies," a new farce by Hilliard Booth, for which rehearsals soon are to begin. John Mason, Hazel Dawn and Tom Wise already have been engaged for the piece.

HARRY LYONS, last seen with the "Oh, Boy!" company on tour, is now playing the "Subway Circuit" with "The Man Who Came Back."

WILLETTTE KERSHAW, who has just finished acting an important role in Julius Steger's film production, "Cecilia of the Pink Roses," with Marion Davies, has been placed by Chamberlain Brown with Maurice Tourneur for a leading part in his picture, "Sporting Life," made from the famous Drury Lane melodrama.

ANN ANDREWS has been engaged by Edgar McGregor for "The Dislocated Honeymoon." Her last Broadway appearance was as leading woman for Arnold Daly.

THE BROADWAY TIME TABLE

FOR WEEK ENDING JUNE 8

Theater	Play	Date of Production	Number of Performances
Astor	Rock-a-Bye Baby	May 22	22
Belasco	Polly With a Past	Sept. 6	338
Booth	Seventeen	Jan. 21	161
Broadhurst	Maytime	Aug. 16	341
Casino	Fancy Free	April 11	69
Cohan and Harris	A Tailor-Made Man	Aug. 27	357
Cort	Flo-Flo	Dec. 20	210
Eltinge	Business Before Pleasure	Aug. 15	353
44th Street	Hearts of the World (film)	April 5	62
48th Street	Man Who Stayed at Home	April 3	78
Fulton	The Good Men Do	May 20	32
Henry Miller	Her Honor, the Mayor	May 1	38
Hudson	A Marriage of Convenience (rev.)	April 9	72
Liberty	Nancy Lee	Dec. 25	203
Lycium	Going Up	Oct. 3	293
Maxine Elliott	Tiger Rose	Aug. 22	346
Morocco	Eyes of Youth	Sept. 24	303
New Amsterdam	Lombardi, Ltd.	April 1	73
Playhouse	The Rainbow Girl	Feb. 4	145
Princess	Little Teacher	Feb. 1	150
Republic	Oh, Lady! Lady!	Dec. 24	206
Winter Garden	Parlor, Bedroom and Bath	Feb. 14	147
	Sinbad		

PHOTOPLAY MUSIC

PICTURE ACCOMPANIMENT

Lack of Good Music on Broadway—Summer Playing—Delay in Organ Delivery

BY MONTIVILLE MORRIS HANSFORD

IT MAY BE that Broadway is different from every other street in the world; it is hard to say; but the fact remains that there is more indifferent music used in motion picture houses along its sidewalks than can be imagined. It requires a little time in visiting several houses other than the larger places, a few minutes spent here and there, to conclude that the influence of the better managers has not yet gone more than a few blocks away. It is not much wonder that houses out on the coast play up an organist who "rags" the feature and invite the public in to hear him do it.

It does seem a strange condition for small orchestras to content themselves with playing a light opera selection for the feature; and not only playing it, but playing it right through from start to finish as if it were made exactly to fit the picture, which it is not. I often look around such places and note that an hour after the doors are opened there are probably not more than a hundred persons in the audience. It isn't because good music costs more, for the bad sort is just as expensive; and it is not because the men cannot play better music, but the reason is that the manager does not understand the proper fitting of music to pictures; his artistic soul stops at applying bay rum, probably learned in his old job.

Whatever position the picture house manager graduated from, I have always held that the good manager made an excellent barber, if that happened to have been his former work. There is no disgrace in having been a barber, a waiter, a bootblack or a street-sweeper, or any of the other splendid followings that fit a man for the business of life: the thing is to have been a good one. Now, it does strike me that there ought to be more good picture music on Broadway. We are all proud of our three big houses, but something should be done for the uptowners; they should be encouraged to patronize their neighborhood houses, and furthermore they should be given something worth going for: a good overture, a good song, and a good setting for the feature and comedy. Let us hope for better things musically on upper Broadway.

MUSIC FOR THE SUMMER SEASON

Last week I touched on the fact that Summer would bring a few reductions in the number of players in the larger orchestras. Several slight changes have been made, probably felt more in the payroll than in the audience. Cutting out a few men in either of the large picture house orchestras will scarcely

be noticed by the average patron. The orchestras in the first place are excellent, composed of the very best material. When the number of men reaches forty or fifty a small change can be made without upsetting the balance of tone, unless the conductor is more than sensitive, and even he is under the rule of the box office.

With this reducing comes the question of what to play for the Summer season. The conductor likes to tackle the heavy works when he has the maximum number in his orchestra, and in the Summer with a smaller number he turns to the lighter compositions. This is natural and the audience likes it. So, while the mercury begins to go up, it behooves the orchestral conductor to look around for what may be termed hot-weather music; that is, something that will tickle the listener without making him perspire to keep up with the intricacies of the score.

One of the very best fields for exploring is the old musical comedy scores, all so replete in fine melodies. I could not help noticing this while listening to the Rivoli orchestra going through "It Happened in Nordland." This music is among the best from the pen of Victor Herbert, and its waltz movements seem more fascinating than our later hits.

ORGAN DELIVERIES DELAYED

A prominent salesman has told me it is impossible to get material or skilled workmen. He also stated that his factories were doing much war work. It will pay the manager who wants his new house opened on time with an organ placed for the first show to watch his builder, to see that the instrument is put up as called for. To do this needs time, for the building of a fair sized organ in a theater is not an easy job. Studying out where it is to be placed requires planning.

INSTALLATIONS

Kramer Organ Co.

Seeburgs: Symphony, N. Y. C.; Manhattan, N. Y. C.; Superior, N. Y. C.; Amphion, N. Y. C.; Arena, N. Y. C.; Greenwich, N. Y. C.; Chatham, N. Y. C.; Strand, N. Y. C.; New Grand, N. Y. C.; Strand, Brooklyn; Powell, Brooklyn; Singer, Brooklyn; Chester, Brooklyn; Parkview, Brooklyn; Eden, Brooklyn; Park, Corona, L. I.; Fulton, Hempstead, L. I.; Crescent, Mt. Vernon, N. Y.; Empire, Bayonne, N. J.; Miller, Brooklyn; Rose, N. Y. C.; Casino, N. Y. C.; Avenue A, N. Y. C.; Village, N. Y. C.; Movies, N. Y. C.; Joyland, N. Y. C.; New Madison, N. Y. C.; Art, N. Y. C.; Tiffany, N. Y. C.

PERSONALS

Ernest Tuchtigings has been appointed assistant organist of the Heights Theater, 181st Street and Wadsworth Avenue, alternating with A. Stanley Douglas.

W. Ray Burroughs, formerly organist in a leading picture house of Rochester, N. Y., has accepted a lucrative position in Detroit. Mr. Burroughs conducts the department of photoplay music in *The Diapason*, the leading organ publication in Chicago.

Harry Patterson Hopkins, for some time organist at the Broadway, has gone to the Audubon Theater, playing the relief show.

Arthur Depew has found his theater duties too strenuous to permit continuing church work, and he recently resigned from one of the Brooklyn churches where he has been playing a morning service for several years.

Uda Waldrop, organist at the Rivoli, has composed a musical comedy.



CARLO RONCHI

Engaged by Aubrey M. Kennedy as Conductor of the Orchestra at the New Symphony Theater, Broadway and Ninety-Fifth Street

BROADWAY PROGRAMS

RIVOLI

John Wenger, art director of the Rivoli-Rialto staff, is responsible for some beautiful and suggestive settings for special acts in those two houses. Last week Jeanne Gordon, contralto, sang Gounod's *O Divine Redeemer* with a decoration by Mr. Wenger. Miss Gordon, by the way, is a most excellent singer, and executes her part of the program with the best effect. She sang this song against a background of stained glass, gargoyles and blue sky. Just behind her was a disk of bluish light, large enough to show her kneeling figure. Yellow was thrown on her face during the song, and the accompaniment was by the organ, cello and violin. The stage organ was used. The singing of this song brings to mind the gradual encroachment of things religious on the stage. In former years even a wedding ceremony in a film gave something of a shock, but now it seems quite the thing to have correct representations of churchly affairs both on the screen and in the music of the program. So now we have the sacred song in the picture theater. Mr. Wenger designed another setting for Rita Lee, who danced one of the *Moments Musical* of Schubert. The overture at this house was the old favorite, *Pagliacci*, an opera sometimes classed by the supercritics as "noisy." This went well under the direction of Erno Rapee.

RIALTO

A comparatively unknown overture was played last week at the Rialto, *Sicilian Vespers*, Verdi. All that remains of this opera is a baritone solo, *Tu Palermo*. The Rialto orchestra under Hugo Riesenfeld did full justice to the rendition. A new war song by Linn Seiler, *Sir*

Full Fathom of Men, was sung by Greek Evans. Mr. Evans displayed his fine enunciation in this excellent song and had a rousing reception. Preluding the feature picture, Fannie Ward in "The Yellow Ticket," was a Hebrew song by a singer behind the scenes. The program as arranged by Hugo Riesenfeld for this picture was splendid. The famous *Marche Slav* and *Chant sans paroles* in F, both by Tchaikowsky, figured in the layout. Russian compositions, of course, were to be expected in this picture. Even the old familiar *Romance* of Rubinstein was done at the end. The orchestra gave the audience a treat by playing selections from that old musical comedy, *The Three Twins*, by Carl Hoschna. This is about ten years old, but is tuneful even in this day of musical overflow. Firmin Swinnen played with good effect a set of variations on a Flemish theme.

STRAND

Probably the most popular tone-poem of Liszt, *Les Preludes*, was played by the Strand orchestra last week, with Oscar Spireseu conducting. This composition figures on some big concert program nearly every season. It is well worth learning by any motion picture orchestra. Light popular ballads always please, and Betty Brown sang two as the vocal part of the program: Mrs. Beach's *Ah Love But a Day*, and Cadman's *At Dawning*. The organists, Ralph Brigham and Herbert Sisson, played *Marche Romain* as an organ solo. Much interest was aroused recently over the unique stage setting at the Strand of the Romeo and Juliet duet, sung by Ralph Errolle and Rosa Lind. Silhouettes may come back into style as a result of that scene.

PROJECTION AND EQUIPMENT

PROBLEMS OF THE LOBBY

Everything Should Be Studied Out—Example of a Beautiful Entrance and Its Features

THE PROBLEM of lobby upkeep is ever present. Lobbies don't take care of themselves. There must be a mind somewhere back of it all; and while it looks good to the entering patrons, every little point is studied out beforehand, and almost any emergency can be instantly met and handled. Alfred Jones, resident manager of the Strand, gave THE MIRROR man some interesting hints about lobbies, the usher problem and handling big crowds. He read off a list of rules governing his ushers, with everything all worked out in advance, so that when anything happened there would be no panic among the employees. Most managers have had to do with the person who falls ill in the theater; such things happen now and then. Mr. Jones gave a set of rules governing these cases, with every move of the ushers worked out, just what each one should do, how the patron should be carried out, who should bring the chair and who should go for the manager or doctor. It will be seen that this means a lot of thought and preparedness. But the big houses must do it in order to be ready when accidents occur.

RULES FOR USHERS

The rules governing ushers are not left to chance, but are actually written out and practiced by the men. There are drills called Business, Fire, Accident and Courtesy. There are regular sets of questions and answers given for use under certain conditions. For instance, the fire regulations require that the standees in the back of the orchestra must be surrounded by a white tape and not allowed to wander at will. If a patron is asked by an usher to stand inside the tape and the patron refuses, the usher is not left to settle it by chance. He is regulated by a set of rules, showing just what he must say to the patron, with the corresponding answers; and if the patron still refuses and waxes fractious, the usher turns the case over to the manager for settlement. The main thought is that these things are not left to chance; ushers being required to learn the rules and put them into operation on each other. So it goes through all the drills that are used in a big house. Neatness and absolute cleanliness are expected of the ushers. They are instructed as to their hair, collars, and particularly their shoes. With all this going on unknown to the picture fan, it is small wonder that when one enters the lobby of a high class house everything seems to go along smoothly without apparent effort. But just the same the effort has been put forth at another time,

and what the patron gets is the effect and not the actual effort itself.

AUDUBON'S BEAUTIFUL LOBBY

One of the most beautiful lobbies in New York is that of the Audubon Theater, Broadway and 165th Street. This house goes clear through the block. The lobby also runs through from Broadway to St. Nicholas Avenue. It follows that the lobby has two entrances, one just as important as the other. The entrance to the theater proper is about the middle of this long lobby; the balcony is also entered from the lobby direct. To give an idea of the size of this unusual lobby, it can be safely estimated that at least 800 persons could be comfortably seated in it. This means that it is as large in space as some picture houses. There are three ticket windows. The color runs to warm reds, browns and gold, a combination that is most attractive under lights. There is a lavish spread of lighting, the ceiling alone showing more than 125 shaded bulbs. The side columns, about 22 in number, each have clusters of four lights. It will be seen that under such excellent lighting this lobby would be a palace in itself. But one of the most striking features of it is the care displayed in the frames for stars and screen announcements. These frames are works of art in themselves; not the usual cheap affairs, but heavy work topped with decorative designs of the most permanent type. Each frame is illuminated by a special light of the picture gallery type, with its shade complete. On the inside over the two entrances are placed frames of large size containing pictures of stars of note and some coming attractions which deserve special attention. Not every house can boast such a lobby as this, at least in most eastern territory, space being too valuable. But there was a chance for an ideal lobby and it was taken and made the most of. Ben E. Jackson, manager, is justly proud of his lobby, and told the writer that patrons often remarked on its appearance. Here is a living example of the public's appreciation of a well kept entrance and lobby; and it is needless to say that the place is spotless; it reflects

care and pride in doing the thing right.

UTILITY OF SEAT INFORMATION

What we term the out-of-town houses are usually blessed with plenty of lobby room; or they at least have a chance to get it on account of the cheaper rent. It does not follow that large lobbies bring the largest business. They are attractive, it is true, but big business depends on many things of which the lobby is only one. The big Broadway houses, with the exception of the Strand, have small lobbies. Room is too valuable to sacrifice much of it for the lobby. It goes to the credit of such fine picture houses as the Rialto and Rivoli that they can handle their wonderful crowds with the small lobby room they have. A crowd is a ticklish thing, and it is the excellent drilling of the ushers which keeps congestion at a low ebb. With the Broadway houses the patron is always told out on the sidewalk just what sort of seat is available within, and if he doesn't want to stand or go into the balcony he has the choice of not going in at all,

which is as it should be. Also as he enters the theater he is again told just what he can expect in the way of seats. Nothing inspires confidence so much as being informed before buying the ticket. That is the very essence of good business. Don't be afraid to have your patron told that there is not a seat in the house. If he doesn't believe you it is his own fault; but if you once lie to him, he will never get over it.

INSTALLATIONS

Typhoon Fan

American, Jacksonville, Fla.; Princess, White Hall, Ill.; Gem, Temple, Tex.; N. V. A. Club Rooms, N. Y. C.; Lincoln, Cincinnati; Pictureland, Reading, Pa.; Palace, Coatesville, Pa.; Victoria, Philadelphia; Schade, Sandusky, O.; Maryland, Washington; Walnut, Cincinnati; Booker Washington, St. Louis; Savoy, Washington; Savoy, Philadelphia.

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But there is a way to make the theater the most comfortable place in town during the Summer months. The right kind of ventilation and a great deal of it is the answer.

By ventilation is not meant the oscillating wall fans—the kind that stir up the hot, stale air. They serve only to remind people that ventilation is lacking. Nor is the ordinary exhaust fan of practical value. It does well enough during the cooler seasons to draw out some of the foul air, but the work it does in hot weather is not satisfactory.

What should be used is large fans—veritable breeze-makers—placed preferably on the roof near the pro-

scenium, although other locations at the stage end serve equally well. These fans take tremendous volumes of fresh air and blow it right into the faces of the audience.

Such an equipment must be designed to run slowly, so as to eliminate all tendency to objectionable drafts; yet it should have sufficient capacity to effect a complete change of air in a theater about every minute or oftener.

This assures a perceptible current of air in all parts of the theater—a gentle, refreshing breeze of pure, fresh air that delights the audience. The house then, because there is always a cooling breeze, becomes more comfortable than outdoors.

New Orleans is probably as hot a spot as anywhere in the country. Yet some thirty theaters down there run to good capacity business all through their extremely hot Summer season—merely by providing a cool, attractive place for their patrons in hot weather. And they do it with these simple, comparatively inexpensive ventilating fans.

Without this arrangement most of these houses would have to darken for several months of the year. As it is, one Summer's business more than pays for the installation of the complete cooling and ventilating system.

The same is true of hundreds of other theaters all over the country—theaters that do a profitable business throughout the hottest of Summer weather. All of which goes to prove that money can be made from air—if you get enough air.

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THE PEOPLE OF
THE SCREEN
PAGE 810

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PICTURE PERSONALS

TOD BROWNING, who has been associated with D. W. Griffith, has been added to the Bluebird directorial forces. "Nobody's Bride," Ella Hall's latest photoplay, will be his first production.

JEROME ABRAMS is on his way to the Pacific Coast in the interest of Four-square Exchanges. In the next few weeks he will visit all the offices between Cleveland and the far West.

H. B. KESTER, of Pittsburgh, and Frank J. Howard, of Boston, have been added to the Advisory Board of United Picture Theaters of America, Inc. This board, consisting of representative exhibitors from all sections of the country, now numbers twenty-four members, and will soon be completed.

R. M. DUNN, treasurer for the Famous Players-Lasky Corporation's Seattle branch, was suddenly called to Philadelphia on account of his mother's illness. He will be absent from his office two months.

MARGARET CLAYTON will be seen in the chief feminine role of George M. Cohan's newest Artercraft vehicle, "Hit-the-Trail Holiday," to be released the middle of June. Prior to her appearance on the screen Miss Clayton played in stock for three years in Salt Lake City.

COURTNEY RYLEY COOPER has returned to New York after having been engaged on scenario work for "The Eagle's Eye" since last September. He plans to do much magazine work in addition to putting stories into scenario form.

WILLIAM MacNULTY has been appointed technical and art director by the Famous Players-Lasky Corporation. He is producing at Fort Lee the settings used in Paramount and Artercraft pictures.

FRANK REICHER, Metro director, has arrived in New York after having spent several months at Metro's Hollywood studios, where he directed Edith Storey in two pictures and Viola Dana in one. On his departure the studio employees gave him a handsome wrist watch.

ARTHUR HOTALING, who has been directing the Lyons-Moran Comedies, has been assigned as a director to the L-KO Company.

SIDNEY GARRETT, president of J. Frank Brockliss, Inc., has returned from Chicago, where he spent a week closing several important contracts for the foreign market.

JOHN MERKYL, formerly known as Wilmuth Merkl, has been signed by Metro as leading man for Emily Stevens in a picturization of Rachel Crothers's play, "A Man's World," now being produced under the direction of Herbert Blache.

L. E. OUMET, president and general manager of the Specialty Film Import Co., Montreal, the Canadian distributors for Pathe Freres and other producers, has left headquarters on a business trip to Calgary, taking in the chain of the company's Western offices and returning via Chicago, where he will consult with producers. He will be back in Montreal about June 10.

W. H. MITCHELL, Specialty Film Import Company's manager at the Calgary office, has resigned. F. E. Markell of the Winnipeg office has been transferred to the post of cashier in the Toronto office.

LOU BURSTEIN, president and general manager of the King-Bee Films Corporation, is in New York to close some deals concerning the development of the King-Bee interests.

OLGA PETROVA, who recently completed her fifth special starring vehicle, "Patience Sparhawk," by Gertrude Atherton, under the direction of Ralph Ince, is now winding up the affairs at her studio prior to her departure on a countrywide tour in behalf of the Thrift Stamp Movement.

REGINALD BARKER, one of the best known directors in the motion picture industry, has been engaged by Samuel Goldfish, president of the Goldwyn Pictures Corporation, to direct Geraldine Farrar's Goldwyn productions.

CHARLES GIBLYN, who has handled many big motion picture productions, is now a member of the Goldwyn staff of directors at Fort Lee. Without previous announcement or formality, Mr. Giblyn

has begun work at the studio on a production starring a personality about whom Goldwyn is making something of a mystery. Even the title is secret.

GUS PETERSON, veteran cameraman of the Triangle Culver City studio, has made application to enlist in the photographic department of the United States army and hopes soon to be "shooting" Germans in France.

MRS. NINA LEWTON, a sister of Mme. Nazimova, has been engaged by Metro to read foreign works in search of themes suitable for production. Mrs. Lewton, who is a linguist of repute, has translated many plays for her sister under the direction of the Shuberts and other leading producers.

SERGEANT HARRY T. HALL, formerly manager of the U. S. Theater, Hoboken and Corporal Edward Hall, brothers of Frank G. Hall, president of the United States Exhibitors' Booking Corporation, have arrived in France.

HYATT DAAB, of the United States Exhibitors' Booking Corporation, announces that he has secured the license for the New Jersey Sportsmen's Club, which will offer a weekly boxing card in the Hexamer Riding Academy, Weehawken. The opening date has been set for June 6, when the main bout will be between Irish Patsy Cline and Johnny Dundee.

CHARLES STEVENS, general manager of Superfeatures, Ltd., of Canada, was in town last week.

MRS. HARRIET CORLEY has assumed the position vacated by George Landy as assistant to Vivian Moses, publicity director for Select Pictures. Mrs. Corley is especially pleased with being able to release a man for service in the Army.

CHARLES A. TAYLOR, manager of the Buffalo Pathe branch, had a visit from District Manager North last week. Mr. Taylor has been doing some great work in Buffalo in Pathe features and there are few houses in the city of any importance that do not offer productions with the Rooster brand. "Buck," as he is known to his friends, is one of the most popular film men in Western New York.

CLAUDE E. MOORHOUSE, publicity director of the Cleveland branch of the Famous Players' Film Service, Inc., was in New York this week.

C. H. MCGOWAN, assistant general manager of the Universal Film Company, was in Cleveland on Friday and Saturday of last week, turning over the accounts of the Victor Film Service to the Universal Film Exchange, Inc., the name under which all the Universal exchanges are to be known in the future.

GEORGE D. BAKER, manager of productions at Metro's West Coast studios in Hollywood, who was operated on for appendicitis a few weeks ago, was permitted by his physician to take a motor ride last Thursday, and the first thing he did was to make a bee line for the Metro studios, where he insisted on seeing three reels of a new film run off. He hopes to soon be working at the studios.

LEONORA BRADLEY has come to New York to work with the Stage Women's War Relief Committee. She left her Summer home for this purpose and will probably remain here until July. Miss Bradley has not settled on any plans for next season.

ROBERT THORNTON has been added to the Fox directorial forces and is guiding Jewel Carmen through the production of a story made from a novel by Gouverneur Morris, "You Can't Get Away With It."

EDWARD PIEL, a new leading man with the Triangle forces, is appearing with Gloria Swanson in "You Can't Believe Everything," scheduled for release June 23.

T. A. NOLAN, manager of the United Theater Equipment Company, Cincinnati, well known in the motion picture field of the Queen City, has been awarded \$2,000 by a jury in the Superior Court of that city. He sued a chain drug store company for \$10,000, alleging that one of his eyes was injured by the use of a prescription containing a ten per cent solution of silver nitrate.

CLIFF SMITH, director of Triangle Western subjects, is again at work at Culver City after an illness of a week. Smith suffered a heart attack during the filming of Roy Stewart's latest vehicle, "The Fly God."

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SUPPLEMENTARY OFFICIAL CALL

Eighth Annual Convention

OF THE

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AND

Exposition of the Motion Picture Industry

Boston, Mass., July 13-20, 1918

To all members of the National Executive Committee:

The by-laws of the Motion Picture Exhibitors' League of America providing that the members of the National Executive Committee shall be called into executive session three days prior to the opening of the annual convention of the league, I hereby call upon said members of said committee to meet at the Copley Plaza Hotel, in the city of Boston, on Tuesday, July 9, at 11 A.M.

To all State and Local Organizations:

And furthermore, as the said by-laws also provide that no state or local organization shall have representation in or shall be permitted to participate in the deliberations of the convention unless said state or local organizations shall have paid their per capita tax to the national treasurer;

And as it is a matter of supreme importance to have the attendance of full quotas of delegates and alternates at this, the most important convention in the history of the league;

I do hereby call upon all state and local organizations to put the amount of their per capita tax into the hands of the national treasurer, Ernest H. Horstman, of Boston, Mass., as soon as possible.

LEE A. OCHS, *President,*
Motion Picture Exhibitors'
League of America.

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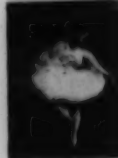
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"Man Who Stayed at Home," 48th St. Thea

REPORTS FROM MANY CITIES

ALBANY—William Rock and Frances White late with "The Midnight Frolics," appeared at Harmanus Bleecker Hall, May 23, in a most novel performance which drew big audiences and scored a tremendous success. Rock and White presented their several popular specialties in conjunction with the New York Ciel Club of colored musicians and singers, and Jack Gardner provided a highly entertaining performance. "High and Dry," a new drama by Lewis R. Ely and interpreted by a capable cast was favorably received by good-sized audiences, 23-25.

The Empire closed a most successful burlesque season of forty-two weeks Saturday night, 25. The closing bill was Mollie Williams' Own Show which was up to the standard and pleased the patrons. At Proctor's Grand a varied vaudeville bill was offered for week 27 June 1, and business was satisfactory. The leading acts were Eva Fay, Marcella Johnson who appeared in the place of the Courtenay Sisters originally booked, Hippodrome Four, Roubie Sims, Holliday and Willette, and Senor Westony. The added film features were: Dorothy Dalton in "Flare Up Sal" and the Universal Weekly.

Vaudeville and picture attractions at the Majestic drew large crowds.

Manager James H. Rhodes of the Em-

pire is recovering from an illness of several weeks.

G. W. Herrick.

BOSTON—One by one the theaters are closing and by the time this letter reaches you there will probably be only two or three of the regular houses offering attractions. Mitzi at the Tremont is likely to prove a popular attraction for the Summer.

A stock company season is contemplated at the Castle Square, beginning next Autumn. During the Summer preparations will be made which will include changes in the auditorium, a rebuilding of the stage, the engagement of a first-class organization of players, and the securing of a list of popular comedies and dramas of the sort that in seasons past has made the Castle Square one of the leading stock playhouses in this country. It will be remembered that the Castle Square for more than twenty years was the home of a stock company which was famous throughout the United States, and it therefore has a prestige which will augur well for the popularity of the forthcoming season. Due announcement of definite plans, and other details will be made during the Summer.

William Charles Masson, who plays the father in "The Man Who Came Back," has always been popular here. For years he was connected with the Castle Square company and was always painstaking in his work so that whether he had a principal part or only a character bit he acted it with such care that the patrons of the house came to look forward to seeing a good characterization whenever his name appeared on the bill. He has played all over the world, going on the stage at the age of seven with Kelly and Leon's Minstrels, singing "Killarney" and "Sweet Spirit Hear My Prayer." His father was a church of England clergyman, and looked askance at the idea of the lad's performing behind the footlights, and it was not until some years later that the stage-struck youth could gain a foothold in the profession he preferred.

For several seasons he was at the Royal Standard, Sydney, Australia; then he went with Charles Warner and travelled all over Australia and New Zealand in his company. For a time he was manager of an Italian Opera Company that J. C. Williamson has imported to Australia.

D. Clapp.

SHANGHAI—T. Daniel Frawley has just concluded a most successful three weeks' season at the Lyceum Theater, playing to crowded houses a varied repertoire of recent productions. These included "It Pays to Advertise," "The House of Glass," "Kick In," "A Successful Calamity," "The Thirteenth Chair," "The Rainbow," "The Boomerang," "Cheating Cheaters," "Tiger Rose," "Seven Keys to Baldpate," and "The Easiest Way." Mr. Frawley was supported by a talented and accomplished company. Kathryn Browne-Decker was particularly good in "Tiger Rose," "Cheating Cheaters" and "The House of Glass," and Edna Keeley scored tremendously in "The Easiest Way." In the same play she was admirably supported by Miss A. Lloyd as the dusky maid. Valentine Sydney, who had on a previous occasion established her popularity, was a great success in "The Thirteenth Chair," "Cheating Cheaters" and "The Boomerang." Mr. Frawley himself appeared in most of the plays. Recently, Dennison was more than good in "Tiger Rose"; Henry Mortimer made a success of his parts in "The Boomerang" and "The Easiest Way," and W. D. Howard was admirable in "The Easiest Way," "Cheating Cheaters," and "The Boomerang."

CHICAGO—Week June 2-8:

Auditorium: "Over the Top" (2nd and last week).

Blackstone: Dark.

Cohan's Grand: Cohan's Revue (3rd week).

Cort: "Just Around the Corner" (1st week).

Colonial: "Cleopatra" (Films) (2nd week).

Columbia: Burlesque.

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Garrick: "Getting Together" (3rd week).

Illinois: Dark.

La Salle: "Oh, Look" (musical comedy, 1st week).

Majestic: Vaudeville.

McVicker's: Vaudeville.

National: Stock.

Orchestra Hall: Pictures.

Olympic: "Hearts of the World" (7th week; capacity).

Powers: "Sick-a-Bed" (3rd week).

Playhouse: Pictures.

Princess: "Over There" (3rd week).

Rialto: Vaudeville.

Star and Garter: Dark.

Studebaker: "Odds and Ends" (4th week).

Woods: "Friendly Enemies" (14th week; going big).

Warrington (Oak Park) Stock: "Fine Feathers."

Chicago had two new "Loop" attractions week June 2, both coming on Sunday evening. Marie Cahill came to the Cort in "Just Around the Corner," by George V. Hobart and Herbert Hall Winslow. The roster of the company includes Hazel Turner, Eugenie Blair, Carol Lloyd, Martha Mayo, Eileen Wilson, Priscilla Bent, Rubi Trelease, Robert Connors, Joseph Conyers, Freeman Wood, Eugene Keith, Ralph Dean, Philip Lord, Mann E. Holmer, Lorin Baker, William Wadsworth, Wilson Reynolds and Carl Gray. William Collier in "Nothing But the Truth" departed Saturday night.

"Oh, Look," a musical comedy, replaced "Leave It to Jane" at the La Salle. Harry Fox is the leading member of the company.

Vitagraph: "Over the Top" (film) remains at the Auditorium this week only.

On Thursday night, June 6, John McCormack, the Irish tenor, gave a song recital at the Coliseum, under auspices of the Knights of Columbus, for benefit of the war camp fund.

Pershing's Crusaders (film) were taken from Orchestra Hall Sunday night, June 2.

Since the Palace has gone into musical comedy, the Majestic is the only first-class vaudeville house in the "Loop." Cecil Lean and Cleo Mayfield headed the Majestic bill in "Songs of the Moment." Ruby Norton and Sammy Lee presented a new repertoire of songs and dances. Several other acts are on the bill.

W. A. Atkins.

TORONTO—Royal Alexandria, May 20-25: Robins Players' seventh week, is signaled by the return of Frances Neilson in "Broadway and Buttermilk." Miss Neilson is just the leading lady that was needed, she seems to bring out all the best quality that the company possess.

Mr. Robins as Tom was more easy than usual, and Jack Amory's "Woodbine" is a classic. Vivian Laidlaw returned to the cast as Mrs. Hodge getting all the humor possible out of the part, and Helen Travers, Mrs. Denby, was beautifully done. Mortimer Welden, Lynn Pratt, and Miss Caruthers, were all excellent.

Princess: Marie Cahill, after many years' absence, made a very welcome entrance to capacity business. "Just Around the Corner" proved a fine vehicle, and Miss Cahill's support is exquisite. Robert Connors, Eugenia Blair, and Wilson Reynolds giving splendid support.

Shea's: Dance, song and patter make up a goodly bill at this popular house. Margaret Young, a good singer of character songs, was well received; also the Avon Comedy Four, and Harry and Anna Seymour.

Grand Opera House: "Mrs. Wiggs of the Cabbage Patch" to large attendance; May Hurst as Mrs. Wiggs, and Grace Leith as Miss Hazy, being above the ordinary.

Geo. M. Dantree.

SPOKANE—Auditorium: Orpheum at attractions May 18-20. Lucille Cavanaugh, Marie Nordstrom, Joviedah, The Rajah and Company, Whitfield Ireland and Company, Arnold and Taylor, Gordon and Rice, Francois and Partner.

Entanglements: Musical farce, "Oh, Papa" headed. Others: Herbert Lloyd, Simpson and Dean, Sol. Berns, Three Gibson Girls.

Ren H. Rice.

MONTREAL—Paul Caseneuve opened at the New Empire, June 1, with an original play by W. A. Tremayne, entitled "The Alien." He was supported by a strong company; the play had a special production with scenery painted by Seymour Parker.

W. A. Tremayne.

DATES AHEAD

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Sacramento, Cal. 3, Stockton 4, San Jose 5, Oakland 6-8.
BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Feb. 14—indef.
BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15, 1917—indef.
COPPERHEAD, The (J. D. Williams): N.Y.C. Feb. 18—indef.
EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22, 1917—indef.
FRIENDLY Enemies (A. H. Woods): Chgo. Mar. 11—indef.
HODGE, William (Lee Shubert): N.Y.C. Feb. 25—indef.
LITTLE Teacher (Cohan and Harris): N.Y.C. Feb. 4—indef.
LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24, 1917—indef.
MAN Who Came Back (Wm. A. Brady): Boston Dec. 24—indef.
MAN Who Stayed at Home: N.Y.C. April 3—indef.
MANTELL, Robert (Wm. A. Brady): Winnipeg 3-8, St. Paul 10-15.
MARRIAGE of Convenience (Henry Miller): N.Y.C. May 1—indef.
NANCY Lee (Henry B. Harris, Est.): N.Y.C. April 9—indef.
PAIR of Petticoats (Messrs. Shubert): N.Y.C. Mar. 18—indef.
PARLOR, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917—indef.
POLLY With a Past (David Belasco): N.Y.C. Sept. 6, 1917—indef.
SEVEN Days' Leave (Lawrence Anhalt): N.Y.C. Jan. 17—indef.
SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22—indef.
SICK-a-Bed (Klaw and Erlanger): Chgo. May 12—indef.
TAILOR-Made Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—indef.
THREE Faces East (Cohan and Harris): Phila. May 5—indef.
TIGER Rose (David Belasco): N.Y.C. Oct. 3, 1917—indef.

PERMANENT STOCK

BAYONNE: Strand.
BOSTON: Copley.
BROOKLYN: Fifth Avenue.
BUTLER, Pa.: Majestic.
CHICAGO: National.
DENVER: Denham.
EL PASO, Texas: Crawford.
HARTFORD: Parsons.
HAVERHILL, Mass.: Academy.
HOBOKEN: Strand.
JAMESTOWN, N.Y.: Samuel's Opera House.
LAWRENCE, Mass.: Colonial.
LINCOLN, Nebr.: Oliver.

LOS ANGELES: Morosco.
LYNN, Mass.: Central Square.
MALDEN, Mass.: Auditorium.
NEW YORK CITY: Lafayette.
NEW YORK CITY: Follies.
NEWARK: Orpheum.
NORTHAMPTON, Mass.: Academy of Music.
OKLAHOMA CITY: Palace.
PROVIDENCE: Keith's.
ROCHESTER: Lyceum.
ST. PAUL: Shubert.
SALT LAKE CITY: Wilkes.
SAN DIEGO: Strand.
SAN FRANCISCO: Alcazar.
SCHENECTADY: Van Curen.
SEATTLE: Wilkes.
SHARON, Pa.: Morgan Grand.
SIOUX CITY: Grand.
SOMERVILLE, Mass.: Somerville.
SOUTH BEND, IND.: Oliver.
SPRINGFIELD: Palace.
SYRACUSE: Empire.
TORONTO: Royal Alexandra.
TRENTON, N.J.: Trent.
TROY, N.Y.: Lyceum.
TULSA, Okla.: Grand.
UNION HILL, N.J.: Hudson.
VANCOUVER: Empress.
WALTHAM, Mass.: Park.
WASHINGTON: Poli's.
WINNIPEG, Can.: Winnipeg.
WORCESTER: Grand.

OPERA AND MUSIC

COHAN Revue (Cohan and Harris): Chgo. May 20—indef.
FANCY Free (Messrs. Shubert): N.Y.C. April 11—indef.
FLO Flo (John Cort): N.Y.C. Dec. 20, 1917—indef.
GOING Up (Cohan and Harris): N.Y.C. Dec. 25, 1917—indef.
KISS Burglar (Wm. P. Orr and J. M. Welch): N.Y.C. May 9—indef.
LEAVE It to Jane (Wm. Elliott, Comstock and Gest): Chgo. Jan. 22—indef.
MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16, 1917—indef.
SEE You Later (A. H. Woods): Phila. May 13—indef.
SINBAD (Messrs. Shubert): N.Y.C. Feb. 14—indef.
SO Long Letty (Oliver Morosco): Boston April 15—indef.
STONE, Fred (Chas. Dillingham): N.Y.C. Oct. 15, 1917—indef.
TOOT-TOOT (Henry W. Savage): Boston April 22—indef.
OH, Boy! (F. Ray Comstock): Phila. April 1—indef.
OH, Lady, Lady! (Comstock and Elliott): N.Y.C. Feb. 1—indef.
RAINBOW Girl (Klaw and Erlanger): N.Y.C. April 1—indef.
ROCK-A-Bye Baby (Selwyn and Co.): N.Y.C. May 22—indef.

DIRECTORY OF RELEASES

(Continued from page 817)

FOUR SQUARE PICTURES

729 7th Ave., N. Y.

(The Eagle's Eye)
Two reels—20 episodes—one every Mon. Features King Baggot and Marguerite Snow. Written by Ex-Chief William J. Flynn. Produced by Whartons, Inc.

MARION DAVIES FILM CO.
311 Longacre Building, New York City.
Cecilia of the Pink Roses (Marion Davies).....ft.

PATHE EXCHANGE

25 W. 45th St., N. Y.

(The House of Hate)
Two reels—15 episodes—one every Sun. Features Pearl White and Antonio Moreno. Directed by Geo. Seitz. Story by Arthur B. Reeves and Chas. A. Logue. Produced by Astra. First episode Mar. 10.

UNIVERSAL FILM
1600 Broadway, N. Y.

(The Bull's Eye)
Two reels—18 episodes—one every Sat. First episode Feb. 4. Features Eddie Polo and Vivian Reed.
(The Lion's Claws)
Two reels—18 episodes—one every Sat. First episode Apr. 1. Features Marie Walecamp.

SHORT SUBJECTS

GENERAL FILM

25 West 44th St., N. Y.
(Blue Ridge Dramas)

Two reels
The Return of O'Garry.....2000 ft.
Mountain Law.....2000 ft.
The Raiders of Sunset Gap.....2000 ft.
O'Garry Rides Alone.....2000 ft.
The Man from Nowhere.....2000 ft.

(Judge Brown Stories)

Two-reel comedy-dramas.
Series of 20 stage acts, written and supervised by Judge Willis Brown.
A Boy-Built City.....2000 ft.
Love of Bob.....2000 ft.
Dogs vs. Dogs.....2000 ft.
The Case of Bennie.....2000 ft.
The Three Fives.....2000 ft.
Kid Politics.....2000 ft.

(O. Henry Stories)

Two or more reels—comedy-drama.
Features Mildred Manning, Patsy DeForest, Jean Paige, Adele DeGarde, Bernard Seigel, William Dunn, Miriam Miles, Duncan McRae, Evert Overton, Chet Ryan, Walter McGrail. Prod. by Vitagraph.
By Injunction (Chet Ryan, Patricia Palmer).....2000 ft.
The Song and the Sergeant (Alice Terry, Stanley Dunn, Templer Saxe).....2000 ft.
Lost on Dress Parade (Patsy DeForest, Evert Overton).....2000 ft.
Nemesis and the Candy Man (William Dunn, Miriam Miles).....2000 ft.
Rubaiyat of a Scotch Highball.....2000 ft.
The Buyer from Cactus City.....2000 ft.
The Purple Dress (Agnes Ayres and Evert Overton).....2000 ft.
The Enchanted Profile (Agnes Ayres and Evert Overton).....2000 ft.
The Girl and the Graft.....2000 ft.
Sisters of the Golden Circle.....2000 ft.

(Rancho Dramas)

In the Shadow of the Rockies.....2000 ft.
Where the Sun Sets Red.....2000 ft.
Poverty Gulch.....2000 ft.
Bashful Buck Bailey.....2000 ft.
The Mating of Meg Malloy.....2000 ft.

(Wolfville Tales)

Clients of Aaron Greene.....2000 ft.
Cynthia.....2000 ft.
Tucson Jennie's Heart.....2000 ft.
The Coming of Faro Nell.....2000 ft.

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Broadhurst Thea. 44th St. W. of B'way. Phone 64
Bryant. Evs. 8.00. Matinees Wed. & Sat. 2.00.

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MAYTIME

With CHARLES PURCELL and PEGGY WOOD & WILLIAM MORRIS

Booth Theatre, 45th St., W. of B'way. Phone Bryant 6100.
Evenings, 8.30. Matinees, Wed. & Sat. 2.30.

BOOTH TARKINGTON'S SEVENTEEN

A Play of YOUTH and LOVE and SUMMERTIME

Maxine Elliott's Thea. 39th E. of B'way.
Tel. 1476 Bryant Evs. 8.30. Mat. Wed. & Sat.

MARJORIE RAMBEAU in Eyes of Youth

ASTOR Broadway and 45th St. Phone 257 Bryant.
Evs. 8.30. Mats. Wed. & Sat. 2.30.

SELWYN & CO. Presents

Rock-A-Bye Baby

A Musical Comedy

CASINO 39th St. & B'way. Evs. 8.15. Matinees Wed. & Sat. 2.15.

A JOYOUS HIT Charles Darnott. —Eve. World.

CLIFTON CRAWFORD in FANCY FREE

Harry Conner, Ray Raymond and Marjorie Gatenon

UNIVERSAL FILM

1600 Broadway, N. Y.

Two reel—railroad dramas featuring Neal Hart and Helen Gibson. One subject each week.
June 17. Quick Triggers (Neal Hart), 2000 ft.
June 24. Play Straight or Fight (Helen Gibson).....2000 ft.

Companies Incorporated

ALBANY—Certificates of incorporation for thirteen new motion picture and theatrical enterprises were filed with the Secretary of State the past week. The new corporations have a total capitalization of \$348,500.

The largest concern is the Attractograph Company of New York which has a capital of \$100,000, and is formed to manufacture and deal in motion picture cameras and devices. The Alpha Pictures and the Helen Keller Film Corporation of New York City have been chartered. In the list are:

Helen Keller Film Corporation, New York City. Motion picture and theatrical proprietors and managers. Capital \$10,000. Directors—Edwin Leibfreed, Francis T. Miller, and Charles K. Fankhauser, Hotel McAlpin, New York City.

Leonce Perret Film Corporation, New York City. To engage in a general theatrical, motion picture and vaudeville business. Capital \$1,000. Directors—Henry W. Pollock, Leonce Perret, and Bertha Kramer, 74 Broadway, New York City.

Luna Derby Company, Brooklyn, N. Y. To operate public shows, exhibitions and amusements. Capital \$50,000. Directors—Joseph C. Ramsay, S. V. Gardiner, and H. F. Philbin, 220 West 42nd Street, New York City.

Attractograph Company, New York City. Cameras and devices for motion pictures, theatrical business and window advertising. Capital \$100,000. Directors—William C. Daly, Ernest H. Slade, and Louis K. Schwartz, 217 Broadway, New York City.

New Amsterdam Theatre W. 42d Street
Evs. at 8.15. Mats. Wed. and Sat. 2.15.
Klaw & Erlanger's New Musical Play

The Rainbow Girl

Book and Lyrics by Bennett Wolf.
Music by Louis F. Hirsh.
Staged by Julian Mitchell and Herbert Graham.

Republic West 42d St. Evs. 8.30. Mats. Wed. & Sat. at 2.30.

A. H. WOODS PRESENTS

PARLOR BEDROOM and BATH

By C. W. BELL and MARK SWAN.
With FLORENCE MOORE

Eltinge West 42d St. Evs. 8.30. Matinees Wednesday and Saturday, 2.30.

A. H. WOODS PRESENTS

Business Before Pleasure

By MONTAGUE GLASS and JULES ECKERT GOODMAN

Liberty Theatre, W. 43d St. Evs. at 8.30. Matinees Wednesday & Saturday at 2.30.

COHAN & HARRIS PRESENT

Going Up

BIG MUSICAL HIT
Book and Lyrics by Otto Harbach and James Montgomery.
Music by Louis A. Hirsh.

LYCEUM 45th St. and B'way. Evs. at 8.30.

Matinees Thursday and Saturday at 2.30.

DAVID BELASCO Presents

Tiger Rose

A Play of the Great Northwest by Willard Mack

BELASCO West 44th St. Evs. at 8.30. Matinees Thursday and Saturday at 2.30.

DAVID BELASCO Presents

Polly With a Past

A Comedy by George Middleton and Guy Bolton.

Cohan & Harris B'way and 43d Street
Evs. at 8.15. Mats. Wed. & Sat. 2.15.

Cohan & Harris Present

Funniest Comedy of Recent Years

A Tailor-Made Man

A New Comedy by Harry James Smith with GRANT MITCHELL

TICKETS

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Bentley, Harry Piller, Harry Clark, Taylor Holmes, Barney
Gilmore, Mary Fuller, Marie and Florence Nash, Barbara
Tennant, Dolly Sisters, Lillian Walker, Violet Mersereau
and others.

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WITH STAGE PLAYS & PLAYERS—PAGE 819

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LOUISE MULDER

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National: Stock.

Orchestra Hall: Pictures.

Olympic: "Hearts of the World" (7th week; capacity).

Powers: "Sick-a-Bed" (3rd week).

Playhouse: Pictures.

Princess: "Over There" (3rd week).

Rialto: Vaudeville.

Star and Garter: Dark.

Studebaker: "Odds and Ends" (4th week).

Woods: "Friendly Enemies" (14th week; going big).

Warrington (Oak Park) Stock: "Fine Feathers."

Chicago had two new "Loop" attractions week June 2, both coming on Sunday evening. Marie Cahill came to the Cort in "Just Around the Corner," by George V. Hobart and Herbert Hall Winslow. The roster of the company includes Hazel Turner, Eugenie Blair, Carol Lloyd, Martha Mayo, Eileen Wilson, Priscilla Bent, Rubi Trelease, Robert Connors, Joseph Conyers, Freeman Wood, Eugene Keith, Ralph Dean, Philip Lord, Mann E. Holmer, Lorin Raker, William Wadsworth, Wilson Reynolds and Carl Gray. William Collier in "Nothing But the Truth" departed Saturday night.

"Oh, Look," a musical comedy, replaced "Leave It to Jane" at the La Salle. Harry Fox is the leading member of the company.

Vitagraph: "Over the Top" (film) remains at the Auditorium this week only.

On Thursday night, June 6, John McCormack, the Irish tenor, gave a song recital at the Coliseum, under auspices of the Knights of Columbus, for benefit of the war camp fund.

Pershing's Crusaders (film) were taken from Orchestra Hall Sunday night, June 2.

Since the Palace has gone into musical comedy, the Majestic is the only first-class vaudeville house in the "Loop." Cecil Lean and Cleo Mayfield headed the Majestic bill in "Songs of the Moment." Ruby Norton and Sammy Lee presented a new repertoire of songs and dances. Several other acts are on the bill.

W. A. Atkins.

TORONTO—Royal Alexandra, May 20-25: Robins Players' seventh week, is signified by the return of Frances Nielsen in "Broadway and Butterflies." Miss Nielsen is just the leading lady that was needed, she seems to bring out all the best quality that the company possess.

Mr. Robins as Tom was more easy than usual, and Jack Amory's "Woodbine" is a classic. Vivian Laidlaw returned to the cast as Mrs. Hodge getting all the humor possible out of the part, and Helen Travers, Mrs. Denby, was beautifully done. Mortimer Welden, Lynn Pratt, and Miss Caruthers, were all excellent.

Princess: Marie Cahill, after many years' absence, made a very welcome entrance to capacity business. "Just Around the Corner" proved a fire vehicle, and Miss Cahill's support is exquisite. Robert Connors, Eugenie Blair, and Wilson Reynolds giving splendid support.

Shea's: Dance, song and patter make up a goodly bill at this popular house. Margaret Young, a good singer of character songs, was well received; also the Axon Comedy Four, and Harry and Anna Seymour.

Grand Opera House: "Mrs. Wiggs of the Cabbage Patch" to large attendance; May Hurst as Mrs. Wiggs, and Grace Leith as Miss Hazy, being above the ordinary.

Geo. M. Dantree.

SPOKANE—Auditorium: Orpheum, at 5 attractions, May 18-20: Lucille Cayag, Marie Nordstrom, Jovaddah, The Raiah and Company, Whitfield-Ireland and Company, Arnold and Taylor, Gordon and Rice, Francois and Partner.

Pontages: Musical farce, "Oh, Papa," headed. Others: Herbert Lloyd, Simpson and Dean, Sol. Berns, Three Gibson Girls.

Ren H. Rice.

MONTREAL—Paul Cazenave opened at the New Empire, June 1, with an original play by W. A. Tremayne, entitled "The Alien." He was supported by a strong company; the play had a special production with scenery painted by Seymour Parker.

W. A. Tremayne.

DATES AHEAD

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Sacramento, Cal. 3, Stockton 4, San Jose 5, Oakland 6-8.
BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Feb. 14—indef.
BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15, 1917—indef.
COPPERHEAD, The (J. D. Williams): N.Y.C. Feb. 18—indef.
EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22, 1917—indef.
FRIENDLY Enemies (A. H. Woods): Chgo. Mar. 11—indef.
HODGE, William (Lee Shubert): N.Y.C. Feb. 25—indef.
LITTLE Teacher (Cohan and Harris): N.Y.C. Feb. 4—indef.
LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24, 1917—indef.
MAN Who Came Back (Wm. A. Brady): Boston Dec 24—indef.
MAN Who Stayed at Home: N.Y.C., April 3—indef.
MANTELL, Robert (Wm. A. Brady): Winnipeg 3-8, St. Paul 10-15.
MARRIAGE of Convenience (Henry Miller): N.Y.C. May 1—indef.
NANCY Lee (Henry B. Harris, Est.): N.Y.C. April 9—indef.
PAIR of Petticoats (Messrs. Shubert): N.Y.C. Mar. 18—indef.
PARLOR, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917—indef.
POLLY With a Past (David Belasco): N.Y.C. Sept. 6, 1917—indef.
SEVEN Days' Leave (Lawrence Anhalt): N.Y.C. Jan. 17—indef.
SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22—indef.
SICK-a-Bed (Klaw and Erlanger): Chgo. May 12—indef.
TAILOR-Made Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—indef.
THREE Faces East (Cohan and Harris): Phila. May 5—indef.
TIGER ROSE (David Belasco): N.Y.C. Oct. 3, 1917—indef.

PERMANENT STOCK

RAYONNE: Strand.
BOSTON: Copley.
BROOKLYN: Fifth Avenue.
BUTLER, Pa.: Majestic.
CHICAGO: National.
DENVER: Denham.
ELMIRA, N. Y.: Mozart.
EL PASO, Texas: Crawford.
HARTFORD: Parsons.
HAVERHILL, Mass.: Academy.
HOBOKEN: Strand.
JAMESTOWN, N. Y.: Samuel's Opera House.
LAWRENCE, Mass.: Colonial.
LINCOLN, Nebr.: Oliver.

LOS ANGELES: Morosco.
LYNN, Mass.: Central Square.
MALDEN, Mass.: Auditorium.
NEW YORK CITY: Lafayette.
NEWARK: Orpheum.
NORTHAMPTON, Mass.: Academy of Music.
OKLAHOMA CITY: Palace.
PROVIDENCE: Keith's.
ROCHESTER: Lyceum.
ST. PAUL: Shubert.
SALT LAKE CITY: Wilkes.
SAN DIEGO: Strand.
SAN FRANCISCO: Alcazar.
SCHENECTADY: Van Curier.
SEATTLE: Wilkes.
SHARON, Pa.: Morgan Grand.
SIOUX CITY: Grand.
SOMERVILLE, Mass.: Somerville.
SOUTH BEND, IND.: Oliver.
SPRINGFIELD: Palace.
SYRACUSE: Empire.
TORONTO: Royal Alexandra.
TRENTON, N. J.: Trent.
TROY, N. Y.: Lyceum.
TULSA, Okla.: Grand.
UNION HILL, N. J.: Hudson.
VANCOUVER: Empress.
WALTHAM, Mass.: Park.
WASHINGTON: Poli's.
WINNIPEG, Can.: Winnipeg.
WORCESTER: Grand.

OPERA AND MUSIC

COHAN Revue (Cohan and Harris): Chgo. May 20—indef.
FANCY Free (Messrs. Shubert): N.Y.C. April 11—indef.
FLO Flo (John Cort): N.Y.C. Dec. 20, 1917—indef.
GOING Up (Cohan and Harris): N.Y.C. Dec. 25, 1917—indef.
KISS Burglar (Wm. P. Orr and J. M. Welch): N.Y.C. May 9—indef.
LEAVE It to Jane (Wm. Elliott, Comstock and Gest): Chgo. Jan. 22—indef.
MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16, 1917—indef.
SEE You Later (A. H. Woods): Phila. May 13—indef.
SINBAD (Messrs. Shubert): N.Y.C. Feb. 14—indef.
SO Long Letty (Oliver Morosco): Boston April 15—indef.
STONE, Fred (Chas. Dillingham): N.Y.C. Oct. 15, 1917—indef.
TOOT-TOOT (Henry W. Savage): Boston April 22—indef.
OH, Boy! (F. Ray Comstock): Phila. April 1—indef.
OH, Lady! Lady! (Comstock and Elliott): N.Y.C. Feb. 1—indef.
RAINBOW Girl (Klaw and Erlanger): N.Y.C. April 1—indef.
ROCK-a-Bye Baby (Selwyn and Co.): N.Y.C. May 22—indef.

DIRECTORY OF RELEASES

(Continued from page 817)

FOURSQUARE PICTURES

729 7th Ave., N. Y.
(The Eagle's Eye)
Two reels—20 episodes—one every Mon. Features King Baggot and Marguerite Snow. Written by Ex-Chief William J. Flynn. Produced by Whartons, Inc.

MARION DAVIES FILM CO.
311 Longacre Building, New York City.
Cecilia of the Pink Roses (Marion Davies).....2000 ft.

PATHE EXCHANGE

23 W. 45th St., N. Y.
(The House of Hate)
Two reels—15 episodes—one every Sun. Features Pearl White and Antonio Moreno. Directed by Geo. Seitz. Story by Arthur B. Reeves and Chas. A. Logue. Produced by Astra. First episode Mar. 10.

UNIVERSAL FILM

1600 Broadway, N. Y.
(The Bull's Eye)
Two reels—18 episodes—one every Sat. First episode Feb. 4. Features Eddie Polo and Vivian Reed.
(The Lion's Claws)
Two reels—18 episodes—one every Sat. First episode Apr. 1. Features Marie Walcamp.

SHORT SUBJECTS

GENERAL FILM
25 West 44th St., N. Y.
(Blue Ridge Dramas)

Two reels
The Return of O'Garry.....2000 ft.
Mountain Law.....2000 ft.
The Raiders of Sunset Gap.....2000 ft.
O'Garry Rides Alone.....2000 ft.
The Man from Nowhere.....2000 ft.

(Judge Brown Stories)

Two-reel comedy-dramas.
Series of 20 stage acts, written and supervised by Judge Willis Brown.
A Boy-Built City.....2000 ft.
Love of Bob.....2000 ft.
Dogs vs. Dogs.....2000 ft.
The Case of Bennie.....2000 ft.
The Three Fives.....2000 ft.
Kid Politics.....2000 ft.

(O. Henry Stories)

Two or more reels—comedy-drama.
Features Mildred Manning, Patsy DeForest, Jean Paige, Adele DeGarde, Bernard Seigel, William Dunn, Miriam Miles, Duncan McRae, Evert Overton, Chet Ryan, Walter McGrail. Prod. by Vitagraph.
By Injunction (Chet Ryan, Patricia Palmer).....2000 ft.
The Song and the Sergeant (Alice Terry, Stanley Dunn, Templer Saxe).....2000 ft.
Lost on Dress Parade (Patsy DeForest, Evert Overton).....2000 ft.
Nemesis and the Candy Man (William Dunn, Miriam Miles).....2000 ft.
Rubaiyat of a Scotch Highball.....2000 ft.
The Buyer from Cactus City.....2000 ft.
The Purple Dress (Agnes Ayres and Evert Overton).....2000 ft.
The Enchanted Profile (Agnes Ayres and Evert Overton).....2000 ft.
The Girl and the Graft.....2000 ft.
Sisters of the Golden Circle.....2000 ft.

(Rancho Dramas)

In the Shadow of the Rockies.....2000 ft.
Where the Sun Sets Red.....2000 ft.
Poverty Gulch.....2000 ft.
Bashful Buck Bailey.....2000 ft.
The Mating of Meg Malloy.....2000 ft.

(Wolfville Tales)

Clients of Aaron Greene.....2000 ft.
Cynthia.....2000 ft.
Tucson Jennie's Heart.....2000 ft.
The Coming of Faro Nell.....2000 ft.

WINTER GARDEN

B'way and 50th Phone 2330 Circle
Evs. 8. Mats. Tuesday, Thursday and Saturday 2

AL. JOLSON IN "SINBAD"

Broadhurst Thea. 44th St. W. of B'way. Phone 64
Bryant. Evs. 8.00. Matinee Wed. & Sat. 2.00.

A PLAY WITH MUSIC

MAYTIME

With CHARLES PURCELL and PEGGY WOOD & WILLIAM NORRIS

Booth Theatre, 45th St., W. of B'way. Phone Bryant 6100.
Evenings, 8.30. Matinee, Wed. & Sat. 2.30.

BOOTH TARKINGTON'S SEVENTEEN

A Play of YOUTH and LOVE and SUMMERTIME

Maxine Elliott's Thea. 39th E. of B'way.
Tel. 1476 Bryant Evs. 8.30. Mat. Wed. & Sat.

MARJORIE RAMBEAU in Eyes of Youth

ASTOR Broadway and 45th St. Phone 257 Bryant.
Evs. 8.30. Mats. Wed. & Sat. 2.30.

SELWYN & CO. Presents

Rock-A-Bye Baby

A Musical Comedy

CASINO 39th St. & B'way. Evs. 8.15. Matinee Wed. & Sat. 2.15.

A JOYOUS HIT CLIFTON CRAWFORD in FANCY FREE

Harry Conner, Ray Raymond and Marjorie Gatenon

UNIVERSAL FILM

1600 Broadway, N. Y.

Two reel—railroad dramas, featuring Neal Hart and Helen Gibson. One subject each week.
June 17. Quick Triggers (Neal Hart).
June 24. Play Straight or Fight (Helen Gibson).....2000 ft.

Companies Incorporated

ALBANY—Certificates of incorporation for thirteen new motion picture and theatrical enterprises were filed with the Secretary of State the past week. The new corporations have a total capitalization of \$348,500.

The largest concern is the Attractograph Company of New York which has a capital of \$100,000, and is formed to manufacture and deal in motion picture cameras and devices. The Alpha Pictures and the Helen Keller Film Corporation of New York City have been chartered. In the list are:

Helen Keller Film Corporation, New York City. Motion picture and theatrical proprietors and managers. Capital \$10,000. Directors—Edwin Leibfried, Francis T. Miller, and Charles K. Fankhauser, Hotel McAlpin, New York City.

Leonce Perret Film Corporation, New York City. To engage in a general theatrical, motion picture and vaudeville business. Capital \$1,000. Directors—Henry W. Pollock, Leonce Perret, and Bertha Kramer, 74 Broadway, New York City.

Luna Derby Company, Brooklyn, N. Y. To operate public shows, exhibitions and amusements. Capital \$50,000. Directors—Joseph C. Ramsay, S. V. Gardiner, and H. F. Philbin, 220 West 42nd Street, New York City.

Attractograph Company, New York City. Cameras and devices for motion pictures, theatrical business and window advertising. Capital \$100,000. Directors—William C. Daly, Ernest B. Slade, and Louis K. Schwartz, 217 Broadway, New York City.

New Amsterdam Theatre W. 43d Street
Evs. at 8.15. Mats. Wed and Sat. 2.15.
Klaw & Erlanger's New Musical Play

The Rainbow Girl

Book and Lyrics by Renold Wolf.
Music by Louis F. Hirsch.
Staged by Julian Mitchell and Herbert Gresham.

Republic West 42d St. Evs. 8.30. Mats. Wed. & Sat. at 2.30.

A. H. WOODS PRESENTS

PARLOR BEDROOM and BATH

By C. W. BELL and MARK SWAN.
With FLORENCE MOORE

Eltinge West 43d St. Evs. 8.30. Matinee Wednesday and Saturday, 2.30.

A. H. WOODS PRESENTS

Business Before Pleasure

By MONTAGUE GLASS and JULES ECKERT GOODMAN

Liberty Theatre, W. 43d St. Evs. at 8.30. Matinee Wednesday & Saturday at 2.30.

COHAN & HARRIS PRESENT

Going Up

BIG MUSICAL HIT
Book and Lyrics by Otto Harbach and James Montgomery.
Music by Louis A. Hirsch.

LYCEUM 45th St. and B'way. Evs. at 8.30.

Matinee Thursday and Saturday at 2.30.

DAVID BELASCO Presents

Tiger Rose

A Play of the Great Northwest by Willard Mack

BELASCO West 44th St. Evs. at 8.30. Matinee Thursday and Saturday at 2.30.

DAVID BELASCO Presents

Polly With a Past

A Comedy by George Middleton and Guy Bolton.

Cohan & Harris B'way and 43d Street
Evs. at 8.15. Mats. Wed. & Sat. 2.15.

Cohan & Harris Present

Funniest Comedies of Recent Years

A Tailor-Made Man

A New Comedy by Harry James Smith with GRANT MITCHELL

TICKETS

COUPON AND STRIP

There is but One BEST—Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS

ONE WEEK.

That was the longest consecutive run
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Legitimate or Motion Pictures

Playing Syracuse, N. Y.,

"OVER THE TOP"

With
EMILY

Played the Hippodrome Theatre,
Syracuse, For Just TWICE the Length
of That Previous Record Engagement
and

PACKED THEM IN!

And It's Breaking Records

EVERYWHERE!

VITAGRAPH Albert E. Smith
President

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The business of war is a grim, hard task, that all must share. But there must be periods of relaxation to cheer the mind and renew strength and courage. Clean, wholesome comedy drama is what the public wants and needs. Run the George K. Spoor pictures featuring Taylor Holmes

"A Pair of Sixes"

"Ruggles of Red Gap"

"Two Bit Seats"

"The Small Town Guy"

"Uneasy Money"

"Fools For Luck"

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MEN is the FOURSQUARE PICTURE

FOURSQUARE PICTURES believes that advertising space in trade publications has just one function—to give to showmen the strongest points of a new picture, so that they can cash on them at the box-offices.

Two sisters form the pivotal point around which the story of "Men" revolves. The younger—who has been adopted when she was a baby—is being reared in the home of wealthy New Yorkers. She doesn't know that she has a sister, who is living in humble surroundings.

Now then—what would a girl do who sees the man she adores, and who has compromised her, being unwittingly taken away from her by her own sister? Would she permit this sister to marry this man, without an effort to stop the wedding ceremony? Picture the climax of such a situation.

Incidentally, the following excerpts from critical reviews reflect the unanimous opinion that "MEN" is a good picture

(Motion Picture News)

"Men" is a clean drama for screen presentation. It represents an offering which both small-town and big-town exhibitors can book and cash a good percentage at the box-office.

(Wid's)

The pleasing personalities of the players, the direction and the fine atmosphere make "Men" hold nicely. It registers as good entertainment and will please the great "80 per cent" patronage.

(Dramatic Mirror)

"Men" is a picture of a distinct merit, both in its acting and artistic production. It has a story of wide appeal splendidly presented.

(Moving Picture World)

"Men" is well constructed and finely acted, and the production is in keeping with the demands of the story. All the drama in the play is the result of honest love or dishonest passion.

(Exhibitor's Trade Review)

"Men" is a first-class feature picture that ought to go well in all classes of theaters, for it has a universal appeal.

(Morning Telegraph)

The first release of the Bacon-Barker Film Corporation satisfies with a good story, superior players, and pleasing backgrounds. "Men" is marked by fine suspense and quick action.

Book now at any of the Foursquare Exchanges

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Exhibitors by the thousands have rushed to book

"THE SPIRIT OF THE RED CROSS"

A two-reel motion picture by

James Montgomery Flagg

Produced by Jack Eaton and E. F. Warner
for the American Red Cross

AD-ITORIAL

— IV —



THE MIRROR—

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THE BIG CITIES that insure the country-wide success of your pictures.

THE MIRROR is the only paper of the dramatic manager—now often showing pictures. In these days of uncertainty it has his confidence as never before during its forty years of usefulness. The Mirror has built a like confidence among the big picture houses. It is the one paper that works primarily for their interests.

OF NECESSITY these big show houses are in the big cities. They are the very ones that make the success of your pictures sure. Nail down these big city theatres first.

THE SMALLER houses always watching the large ones quickly follow their lead. From them they get their tips on what to book. From them they get their ideas on how best to play them up.

THE BIG SHOW HOUSE man is the man to talk to first. Sell him your pictures. Show him how to make the most money out of them.

A SUCCESS with the big fellows is a success with the smaller ones sure. Nail down the big theatres in the big cities and you have nailed them all.

NAIL DOWN THE BIG CITY theatres first, show them how to make the most money out of your pictures.

A success with the big fellows is a success with the smaller ones sure.

NAIL DOWN THE BIG CITY theatres first, show them how to make the most money out of your pictures.

A success with the big fellows is a success with the smaller ones sure.
